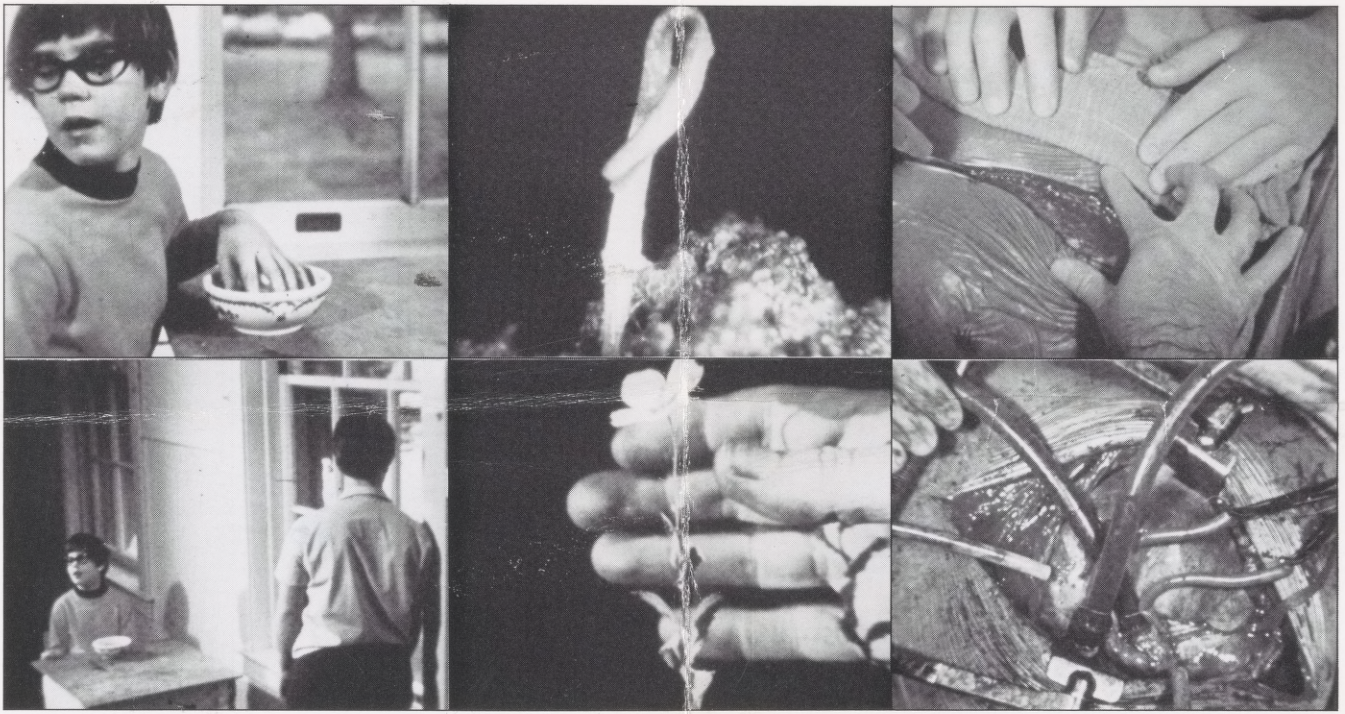


DECODINGS

DECODINGS

and other films by
MICHAEL WALLIN

APRIL 15
BOSTON FILM/VIDEO FOUNDATION, BOSTON, MA

APRIL 21
COLLECTIVE FOR LIVING CINEMA, NEW YORK, NY

APRIL 29
CHICAGO FILMMAKERS, CHICAGO, IL

MAY 22
FILMFORUM, LOS ANGELES, CA

JUNE 27
PACIFIC FILM ARCHIVE, BERKELEY, CA

DECODINGS WILL BE SHOWN AS PART OF THE 1989 BIENNIAL EXHIBITION OF THE WHITNEY MUSEUM OF AMERICAN ART, NYC, OPENING APRIL 27.

SAN FRANCISCO, CA 941
PM
7 APR
1989



FREDA WALLIN
736 FRENCHMANS RD.
STANFORD, CA
94305

BOSTON FILM/VIDEO FOUNDATION
SCREENING SERIES
April 1989

Wednesday, April 12th
New England Regional Fellowship Premieres
9 p.m., $5 non-members/$4 members
Psyche Pursued, Nancy Adams and David Powrie
5 min., 16mm.
An animated story about the search for balance. Images rendered in collage and fluid line are coupled with the phrases of an original jazz score.
Looking Homeward, Diane Hendrix
56 min., 16mm.
A wry meditation on the South as a region that shapes women in special ways.
Nancy Adams, David Powrie and Diane Hendrix are New England independent filmmakers and winners of the Fellowship award.

Friday, April 14th
Big Nose Productions
8 p.m., $5/$4
Peter, Donald, Willie, Pat Jim Kaufman and Michael Majoros
28 min., 3/4".
A portrait of four homeless men and a shelter.
If Six Were Nine; ***Same All Over the World***; ***To Sir With Love***
Three music videos directed by David Gulick, Mike Majoros and MJ Doherty.
Tips for Living, Mike Majoros
Excerpt from a work-in-progress.
Airborn, David Gulick
60 min., 16mm.
A tenuous friendship develops between a discharged Airborn ranger and a young hitchhiker.
MJ Doherty, David Gulick and Michael Majoros are Boston-based media artists who work independently and as the Big Nose team. Jim Kaufman is an educator and oral historian.

Saturday, April 15th
Michael Wallin
8 p.m., $5/$4
Experimental filmmaker Michael Wallin will present a special evening of his works. Tonight's films will include ***Decodings*** (1988), ***Along the Way*** (1983), ***Fearful Symmetry*** (1981) and ***Monitoring the Unstable Earth*** (1980). Michael Wallin uses personal and found imagery to create a poetic view of human behavior, rituals and customs. His films have won numerous national awards and will be included in the Whitney Biennial this spring.

FRI
~~Saturday~~, April 21st
New England Regional Fellowship Premieres
8 p.m., $5/$4
Kakania, Karen Aqua
4 mins., 16mm.
An animated film which contrasts the the tension and chaos of modern urban life with the ritualized order of tribal societies.
Finding Our Way, Mark Lipman
40 min., 3/4"
A discussion between men of diverse perspectives which explores what it means to be a man in our society. Produced by The Boston Film Cooperative and filmmakers Jeff Beane, Austin de Besche, Bestor Cram, Steven Holt, Nicholas Kaufman, and Cooper Thomas.
Karen Aqua and Mark Lipman are Boston-based independent media artists who have won numerous awards, including the New England Regional Fellowship.

Artists will be present for all programs.

These programs are made possible with the support of the Massachusetts Council on the Arts and Humanities, the National Endowment for the Arts, the John D. and Catherine T. MacArthur Foundation, and the Boston Arts Lottery Council.

Boston Film/Video Foundation, 1126 Boylston St., Boston, Ma. 02215, 617-536-1540

THE BOSTON FILM/VIDEO FOUNDATION, INC. • 1126 BOYLSTON ST. • BOSTON, MASS. 02215 • 617-536-1540

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DECODINGS and other films by MICHAEL WALLIN
Friday, April 15, 1989

TALL GRASS (1968/80) 12 min. color/silent
The material for this film was shot in regular-8mm in 1968, during a summer spent in Mendocino, and blown up and edited in 16mm in 1980. It consists of fragments I was always fond of that never made it into my two first films, shot that summer. There are two reasons I am beginning the program with TALL GRASS. First, it represents some of my first, tentative forays into motion picture making, some twenty years ago, and evolved out of a great deal of excitement with the possibilities of the medium. Second, much of the impetus for this collection of vignettes came from my association with Bruce Baillie, who I studied with and became a kind of apprentice to that summer. Bruce was a terrific teacher (mostly by example) and I still feel that he has been my primary influence and source of inspiration.

MONITORING THE UNSTABLE EARTH (1980) 20 min. color/sound
Landscape (and cityscape) have always exerted a compelling attraction for me as a collector of images. Powerfully evocative in a way that can generate a profound feeling of peace, a disturbing sense of unease, a tug of nostalgia, or whatever, these sorts of primal images fascinate me. In MONITORING... (shot primarily in California, Nevada, and Colorado), my interest was in presenting a sort of "topological revue" which could possibly generate a sort of visual de-attachment, suppress habitual response patterns (naming, judging, etc.), and enable the viewer to really SEE. Human beings appear in this film as a sort of counterpoint (as expressed in their art, work, and rituals), yet really are just part of the landscape.

FEARFUL SYMMETRY (1981) 15 min. color/silent

Uses precisely (mathematically) determined single-framing to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to conciousness an inherent symmetry and balance in the visual field.

A non-profit organization for independent film, video, and performance. A regional Media Arts Center supported in part by the National Endowment for the Arts and the Commonwealth of Massachusetts Council on the Arts and Humanities.

ALONG THE WAY (1983) 20 min. color/sound
This film is a visual journal, a personal travelogue, a filmic diary. Formal camera and editing strategies that I had been developing and perfecting for several years are brought to bear on people and events. Nonetheless, the overriding interest in landscape persists, so the result is an interesting tension between the formal and the personal, the offhand gesture and the deliberate visual tactic. Friends who populate the images provide personal anecdotes for the soundtrack. ALONG THE WAY is both a reminiscence and an on-going investigation into the nature of "place". Powerful (and painful) events in my life during the period of the film's completion certainly influenced its final emotional tone; it seems at times an elegy to my relationship with a lover.

DECODINGS (1988) 15 min. b&w/sound
Human behavior, rituals and customs, and learning processes are encoded in it's media records, film among them. Isolating images from their original context, then re-combining them in new relationships intrigued me as a way of stripping the images of their rigidly processed messages, of decoding them. This "collage" or "found footage" film draws from educational and scientific films, newsreels and documentaries primarily from the late forties through the early sixties. Guided by certain thematic and formal strategies as the film was being constructed, very personal concerns clearly began to emerge, of a nearly "autobiographical" nature. My choice of imagery seemed to be motivated by an unconscious search for elements that related to my own past, for clues to a self-discovery. I enlisted the collaboration of a life-long friend (a doctor and writer) who I presented with a written piece, autobiographical in nature, that was simply too naked and clinical to be used for the film. I suggested he develop a text for a spoken narration, including characters and vignettes, that would incorporate the ideas I had given him. My concerns had to do with, for example, the kind of relationships possible between men, the possibilities for and barriers to intimacy, control and release, the ability to love and be loved. DECODINGS is an emotional, psycho-sexual self-portrait told in the third person and filtered through anecdote and parable.



DARK SIDE OF THE SUN
Pink Nikkatsu Action / Nikkatsu Roman Porno / Nikkatsu Roman at Club Brut (aka The Collective)

Through the course of this series, The Collective will pull a Jekyll and Hyde in becoming its Tokyo time yakuza doppleganger The Club Brut—a club where clear-eyed discovery and lush deliriums can be found through attending these exceptionally rare showings of terrific hard-boiled gangster tales, high-voltage dramas of raw youth and the fantastic contortions of imagination and body displayed in the unique Japanese genre of Roman (story-narrative) eroticism. —(M.M.) Series conceived by Mark McElhatten with John Zorn. Selections from Zorn's private collection.

NOTE: All programs, due to the rarity of the material, will be shown in an original language video format. It is hoped that the donations from the series will allow for future import of prints. We are pleased that in all cases where applicable, the cinemascope format is retained, unlike some of the 16mm only flat prints shown in this country. A five dollar donation is required (to benefit Hip's Road and the Collective) as an entrance to CLUB BRUT. However, a reduced admission pass will be made available after opening night.

There is a feeling in Japan that non-Japanese do not understand and are unable to appreciate the real Japanese culture. As a result, Japan is creating its own culture gap by hiding behind and exporting only the most "Westernized" of its art forms (Kurosawa, Mizoguchi, et al.) ***DARK SIDE OF THE SUN*** reveals a hitherto hidden side of Japan by presenting 15 films of master directors mostly unknown in the West—Suzuki Seijun, Nakajima Sadao, Kumashiro Tatsumi, Konuma Masaru, Fukasaku Kinji, Tanaka Noboru, Wakamatsu Koji, Ishii Teruo.

Sunday Afternoon Nikkatsu Roman Porno Special
Wouldn't you like to see Martin Scorsese's or Alfred Hitchcock's early porno films. Well, you can't—they don't exist. In Japan, however many of the major directors of the '70s and '80s learned their trade working for Nikkatsu making Roman Porno—where they were given a free hand to do as they liked. Roman Porno has little to with our concepts of pornography. Beautifully photographed, with complex characters and plots, the graphic depiction of genitalia is strictly avoided and is in fact punishable with imprisonment. Erotic and atmospheric, Roman Porno is an entire genre of film never before seen outside of Japan.—John Zorn

27 April Thursday 10:30pm
DARK SIDE OF THE SUN
Tonight's screening, the first in this series, will be introduced and discussed by John Zorn.
Tonight's featured work is *YAJU NO SEISHUN / SPRINGTIME FOR THE WOLF* (1963, dir., Suzuki Seijun, starring Shishido Jo, with music by Okumura Ichiro.) Seijun is only now beginning to be appreciated in the West, with retrospectives at the Edinburgh Festival and at the P.F.A, *YAJU NO SEISHUN* is one of the most beautiful uses of the 'scope screen I have ever seen. Fast-paced action never lets up as Seijun's camera follows a detective infiltrating a nest of gangsters.

30 April Sunday 3pm
DARK SIDE OF THE SUN / EXPOSURES
Kumashiro Tatsumi's
NURETA YOKUJO / WET DESIRES
(1972). Starring Ichijo Sayuri, music—Seta Noboru. Kumashiro Tatsumi is perhaps THE master of Roman Porno. Atmospheric yet fast-paced *NURETA YOKUJO* features Ichijo Sayuri, the most famous stripper / erotic dancer in Japan. Known for her S&M "candle performances," Sayuri recently made headlines in Japan after being set on fire by her lover.
Yamatoya Jin
KOYA no DUTCH WIFE / THE INFLATABLE SEX DOLL OF THE WASTELANDS
(1967). Starring Okobo Takashi, music—Yamashita Yosuke. One of the oddest of the mid '60s Pink / hardboiled experiments featuring an innovative score by free jazz pianist Yamashita Yosuke, often called the Japanese Cecil Taylor. Mike Hammer meets Satan in Alphaville.

4 May Thursday 10:30pm
DARK SIDE OF THE SUN
Nakahira Yasushi's
KURUTTA KAJITSU / CRAZED FRUIT
(1956). Starring Ishihara Yujiro, music—Takemitsu Toru and Sato Masaru. This film was literally the beginning of the Nouvelle Vague in Japan, three years earlier than Godard's *BREATHLESS*. Two brothers get involved with the same girl, married to a rich American businessman, with tragic results. This film set the pace for the new generation of untamed youth in Japan. Sensual photography and a bizarre musical score.

7 May Sunday 3pm
DARK SIDE OF THE SUN /EXPOSURES
Tanaka Noburu
MAHURI SHIKIJO MESU ICHIBA / SECRET STORY—THE FEMALE MARKET OF BURNING DESIRES
(1974). Starring Seri Meika. Some of sharpest Osaka dialect ever committed to film. This gritty depiction of a prostitute's life in the steamy ghettos of Osaka is one of the masterpieces of the Roman Porno genre. Starring with the tough and sexual Seri Meika is Miyashita Junko, perhaps the only porno star in Japan whose reputation did not fade with her youth.
Nakajima Sadao's
893 GURENTAI
(1966). Starring Matsukata Hiroki, music—Hirose Kenjiro. 893 pronounced Ya-ku-za. One of the most imaginative Yakuza-Chimpira genre films to come out the Toei studios. Known prior to this film for his experimental sex documents and Pink films, Nakajima Sadao utilizes all his techniques, including on-location cinema verité photography in this brilliant black and white cinemascope film.

11 May Thursday 10:30pm
DARK SIDE OF THE SUN
Fukasaku Kinji's
BAKUTO GAIJIN BUTAI
(1971). Starring Tsuruta Koji, music—Yamashita Takeo. One of the most prolific directors working for Toei, Kinji's slow, morbid style culminates in this semi-documentary film, with kamikaze survivor Tsuruto Koji as a mumbling brooding kingpin in sun glasses and real yakuza honcho Ando Noboru waging wark in Okinawa for control of nightclub franchises.

14 May Sunday 3pm
DARK SIDE OF THE SUN / EXPOSURES
Konuma Masaru's
HANA to HEBI / THE FLOWER AND THE SNAKE
(1974). Starring Tani Naomi, music—Manabe Reiiche. Twisted. Sick. Perverted. Konuma remains one of the most extreme and uncompromising of the Nikkatsu Roman Porno directors. A pioneering classic of s&m bondage fantasies. Although remade in the '80s, this version remains definitive.
Suzuki Seijun's
KOROSHI no RAKUIN / BRANDED TO KILL
(1967). Staring Shishido Jo.
"Incomprehensible to the public." The film that got Suzuki Seijun fired from Nikkatsu. Truly the darkest masterpiece of Japanese cinema. Paid assassins compete with ever-more exotic killing techniques for the title of NUMBER ONE. You'd be crazy to miss this one and you'll be crazy after you see it!

18 May Thursday 10:30pm
DARK SIDE OF THE SUN / EXPOSURES
OKASARETA HAKUI / VIOLATED ANGELS (1967)
and **TAIJI ga MITSURYO suru TOKI / THE EMBRYO HUNTS IN SECRET** (1966)
Two films by one of the pioneers of erotic cinema in Japan. Wakamatsu Koji worked for Nikkatsu and Toei Pink before going independent in the mid '60s and is still active today. His low-budget black and white style is reminiscent of Godard's early work, with its unbeatable combination of sex and politics.

21 May Sunday 3pm
DARK SIDE OF THE SUN / EXPOSURES
Morita Yoshimitsu's
MARUHON UWASA no STRIPPER / TOP STRIPPER
(1982). Starring Okamoto Kaori, music—Kai Hachiro. Unbeknownst to Western audiences *FAMILY GAME* was not Morita's debut as a filmmaker. Like many directors in the '70s, Morita got his first break working for Nikkatsu Roman Porno. His humorous touch and mastery of sound effects proved the point that *FAMILY GAME* was not his first great film, but his last great film.
Ishii Teruo's
BAKUHATSU! BOSOUGI / POW! HARD SEX
(1976). Starring Iiwaki Koichi, music—Kaburagi Ken. Roger Corman's '60s motorcycle exploitation films were reborn in '70s Japan in the Bakuhatsu! series made for Toei. Mohawks, punks, hippies and naked women rumble in the streets in this bizarre retake on *WEST SIDE STORY.*

25 May Thursday 10:30pm
DARK SIDE OF THE SUN
Masuda Toshio's
KURENAI no NAGAREBOSHI /VELVET HUSTLER
(1967). Starring Watari Tetsuya, music—Kaburagi Ken. Watari Tetsuya became a superstar with his portrayal of the Jean Paul Belmondo character in this hip remake of Godard's *BREATHLESS*. A cult classic in Japan.

28 May Sunday 3pm
DARK SIDE OF THE SUN / EXPOSURES
Suzuki Seijun's
NIKUTAI no MON / GATE OF FLESH
(1964). Starring Suzuki Seijun, music—Yamamoto Yaozumi. A priest gets raped. A cow gets slaughtered. And young women learn the ways of the world the hard way. Unforgettable.
Gaira's
BIJO no HARAWATA / GUTS OF A VIRGIN
(1984). Starring Ozawa Megumi, music—Takahashi Yoichi. An assistant to Wakamatsu Koji in the '60s, Gaira has worked as a screenwriter as well as directopr through the '70s and came into his own unique vision in the '80s with his splatter-eros series. *BIJO* is one of his most complex and violent creations, an endlessly imaginative masterpiece that may be too violent and disturbing for many of its viewers.

PENUMBRA—
A penumbra is a space of partial illumination, as in an eclipse between the "perfect" shadow and the greatest points of full light. It can also indicate a surrounding region, a periphery or fringe. On the programs where this title of ***PENUMBRA*** appears, the nature of the artists' presentations may vary. But in general it indicates that a special exploration and sharing of a usually hidden or private process will take place. Works and materials which are in process, held in abeyance, abandoned (the orphaned work discovers its heredity) will be shown or put into an active state of transformation in the presence of a live audience. Works may be "unmade" in order to retrieve a lost moment of their development. These presentations then play dog catcher to stray dogs of intention roaming unseen. Or they may allow an eavesdropping in on a period of incubation. It is hoped that this will allow a less rigid relationship between viewers and makers that results in a clearer understanding of how work is shaped while creating a viewing situation that has a special character of intimacy and risk.

PENUMBRA presentations occur on these dates: 29 April, 11, 13, 19, 20, 25, 26 May.

FILMMAKING WORKSHOPS

The workshop program provides low-cost access to experimental filmmaking in both a technical and theoretical context. One six-week workshop in filmmaking as well as several intensive weekend mini-courses designed to investigate film as an art, language and form of personal expression are offered. All Collective workshop instructors are independent filmmakers who have taught at such institutions as Vassar, Bard, NYU and the San Francisco Art Institute. All have worked on commercial films as well as producing or directing their own experimental/independent films.

BEGINNING FILMMAKING:
A technical and aesthetic introducion to the filmmaking process. Through film screenings, discussions and technical assignments, students will have the opportunity to produce their own short films using Super 8mm equipment. Cameras are provided. Tuition: $190. This course will be offered twice:
Mon & Wed 7-10pm Instructor: TBA
Apr 24-May 31

SPECIAL SEMINAR:
Fundraising
An afternoon seminar covering the basics of media arts fundraising. Project sponsorship, proposal writing, determining a budget, and more will be reviewed in relation to government grants, foundation support, corporate giving and other sources available. The seminar provides the practical knowledge for the independent film/video maker. Tuition: $15 Instructor: Jack Walsh
Saturday, April 29, 1-4pm

WEEKEND WORKSHOPS

16mm Filmmaking
Expanding on the basics of 16mm film production, this hands-on workshop is a technical introduction to the medium. Cameras, film stocks and light metering will be covered, with a special emphasis on basic editing. Students will work together to produce a silent film. Film and equipment provided. Tuition: $150
Saturdays & Sundays, 12-5pm Instructor: Stephanie Beroes
April 22, 23, 29 & 30

16 Editing
This workshop is designed to familiarize students with both the technical and aesthetic foundations of the editing process. The tools of the ediuting room, synch-sound editing, A & B rolling, and the preparation of sound tracks for a mix will be covered. Students will have the opportunity to work with flatbed editing equipment. Film and equipment are provided. Tuition: $130.
Saturday and Sunday 10am-6pm Instructor: Alan Berliner
May 20 and 21

Optical Printing
Basic processes of optical printing, using a JK optical printer. Students will be introduced to the mechanical components of the machine as well as the variety of special effects that can be achieved through the use of the optical printer. Printer tests will be filmed and screened at the conclusion of the class.
Tuition: $110 Instructor: Bill Brand
Saturday and Sunday 10am-6pm
Tuesday, 7-9pm
April 1, 2, & 5

Collective members receive a **discount** on all workshops. Classes are kept small to allow for personal instruction, and enrollment is limited. Refunds will be given for workshop cancellations up to 3 working days before classes begin.

Early registration is required! Call 925-3926 during office hours for further information.

MEMBERSHIPS

Become a member of the Collective. Your membership contribution insures a continued home for the best of independent film and video. Our new policy, beginning Jan. 1, 1989, offers you greater benefits than ever before.

Please check membership category below:

☐ **$45 CONTRIBUTOR**
- **Unlimited free admissions** to the Collective
- Free mailing of the Collective's quaterly calendar
- Free subscription to "Motion Picture" magazine
- Invitations to benefit screenings and events
- Reduced prices for workshops
- Name listed in calendar

☐ **$80 DUAL/FAMILY**
All of the above plus:
- Second membership good for unlimited admissions
- Free admission for the family to **FILMS FOR KIDS** screenings

☐ **$150 DONOR**
All of the above plus:
- Collective T-shirt
- First class mailing of quarterly calendar
- Telephone reservation privileges
- Reduced prices to benefit screenings and events

☐ **$250 SPONSOR**
All of the above plus:
- Invitation to special sponsor events
- Free ticket to all benefit screenings and events

☐ **$500 PATRON**
All of the above plus:
- Two free tickets to all benefit screenings and events
- Access to Collective's space during daytime hours for personal events

☐ **$1000 BENEFACTOR**
All of the above plus
- Acknowledgment on a special plaque in the Collective's lobby.

☐ **$35 MEMBER** (Full-time Students and Senior Citizens, $25)
- **10 Free Admissions** to the Collective
- Free mailing of the Collective's quarterly calendar
- Free subscription to "Motion Picture" magazine
- Invitations to benefit screenings and events
- Reduced prices for workshops

All Memberships in the Collective for Living Cinema are valid for one year and are tax-deductible to the fullest extent allowed by law. Please make checks payable to "Collective for Living Cinema." Thank you.

Enclosed please find $_____, as payment for my membership as marked above.

I would also like to contribute $_____ to further support the Collective.

Name(s)

Mailing Address

City / State / Zip

My membership is ☐ new ☐ renewed.
If your employer has an Employee Gift Matching Program, please indicate name and address of company:

VOLUNTEER PROGRAM

The time and energy of volunteers are indispensable to the Collective. Our expanded programming means that our needs have also grown. Help is needed during evening shows as well as during daily office hours. Only a few hours a month can bring maximum benefits—for both the Collective and the volunteer.
I am interested in volunteering my services in the

day
☐ Administrative / Office Help
☐ Film Research / Program Notes

evening
☐ Box Office / Concessions
☐ Projection

Other area of interest / expertise

Name

Mailing Address

City / State / Zip

Daytime Phone

Evening Phone

INTERNSHIPS

The Collective offers an on-going Internship Program in which selected interns work directly with staff in the areas of:
- Film programming
- Workshops
- Publicity
- Arts Management

If you are interested in applying, or would like to recommend a student for an internship, please call 925-3926.

THE COLLECTIVE FOR LIVING CINEMA

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Support for all Collective Programs is provided, in part, with public funds from the New York State Council on the Arts, the National Endowment for the Arts, the New York City Department of Cultural Affairs and the Film / Video Arts Speakers Bureau.

We wish to thank the following new members of the Collective

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Yoko Ono

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Ira Sachs

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MACHETTE GILETTE . . .MAMAN Larry Gottheim see May 13

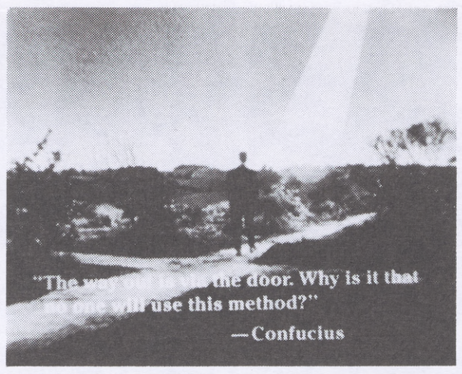
. . .and the following members who've renewed their support in the last calendar period:

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Charles Weinstein
Fred Worden

Individual Members:
Pamela Calvert
Steve Savage
Brian Smith
Robert Wilson



DECODINGS Michael Wallin see April 21

The Collective would also think to thank the following individuals and organizations for their quick response and generous support to our Emergency appeal

Joanne Akalaitis
Roslyn Allison
Jo Andres
Burt Barr
Bret Baughman
Ricardo BLock
Peter Bloom
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Joan Braderman
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Anita Thacher
Jan Auden Uretsky
Freda Wallin
Michael Wallin
Mary Walsh
D. Weaver
Jane Weinstock
Jessica Weiss
Fred Worden
Irwin W. Young
Lisa Zimble
Debra Zimmerman

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NEW FILMMAKERS' SHOWCASE

The Collective usually presents 2 programs each season of films by emerging filmmakers. The scheduling of this showcase will resume on our upcoming Summer-Fall calendar. Our intention is to screen work by those who have not yet had access to other means of exhibition in Super 8mm or 16mm.
Pre-screening of your film is required, and final decision is made by a majority committee decision. Contact Program Director Mark McElhatten (925-3926), Monday-Friday 11am-5pm or write the Collective, attention: NEW FILMMAKERS. WE WANT TO SEE YOUR FILMS.

PUBLICATIONS

The Collective publishes a journal, *Motion Picture,* 3 times a year (Fall, Winter, and Spring). Dedicated to all genres and periods of film, *Motion Picture* places special emphasis on contemporary films as a visual and sound art form.

Motion Picture features:
- primary source material by filmmakers
- translations and reprints of rare film texts
- artists, poets and fiction writers on the topic of film
- reviews of current New York screenings
- film stills, photographs and drawings
- letters and interviews

Subscriptions to *Motion Picture* are $11 per year for individuals and $18 per year for institutions; $20 for foreign individuals and $26 for foreign institutions. Checks should be made payable to and mailed to the Collective for Living Cinema, 41 White Street, NY, NY 10013. Single copies for $4. All payments must be in U.S. currency. Past issues of *Motion Picture* as well as previous Collective publications *Idiolects* and *No Rose,* may be purchased by contacting the Collective's administrative office.

Design: Erwin Gorostiza
Typesetting: Skeezo

COLLECTIVE FOR LIVING CINEMA

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SPRING 1989



DARK SIDE OF THE SUN / EXPOSURES **LISTINGS ON REVERSE SIDE**

APRIL

1 April Saturday 8pm
CULTURE AND ITS (DIS)CONTENTS
A Special Preview Benefit Screening:
KRIK? KRAK! TALES OF A NIGHTMARE
"A remarkably insightful, original, compassionate picture of the eternal Haiti."– Graham Greene, Cannes 1988
"KRIK? KRAK! carries the political documentary into the realm of the fantastic. The story of Haiti's misery under two generations of Duvaliers is told impressionistically, mingling absolutely extraordinary documents of daily life (including an interview with Papa Doc himself) and scenes from fiction films to convey what a straightforward documentary cannot: the continual shifts between levels of reality in Haitian life."– Bill Krohn, *Cahiers du Cinema*. *KRIK? KRAK!* has been shown at festivals in Canada, Germany, Cuba, Africa, Portugal and France. Tonight a special preview benefit and reception with filmmakers Jac Avila and Vanoyska Gee and other participants with the film will take place on this opening date of the Collective's Spring season.
Special admission: $10.

2 April Sunday 8pm
EXPOSURES: BRINGING THE BODY TO LIGHT (The Thinking Reed and the Exquisite Corpse)
EXPOSURES will look at how the body is celebrated, governed, disguised, denied, parodied, idealized and debased. The series will explore the body keeping time, the body evoked, the unseen body that pressures and animates the seen; the sacrificial body as a commodity and as a sacrament. The body is exposed as an occupied zone – the site of psychic collisions and the subject of media. The body is examined as a material and as a metaphor. Inhabiting bodies that we design or that are designed for us, we come to reflect them; they speak for us and as with all language, there is much contradiction.
Program 1: DISORDERED IMAGES / WRESTLING WITH AUTHORITY / ANATOMICAL DISOBEDIENCE
Tonight's program: *SUPERSTAR, THE KAREN CARPENTER STORY* by Todd Haynes, *IT SCARES ME TO FEEL THIS WAY* by Sallie Fuchs, *HYDROTHERAPIE FANTASTIQUE* by Georges Melies, *THE BIG STICK* by Saul Levine, *BEDTIME STORY* by Esther Shatavsky, *SLIPPERY JIM* and *THE SCULLION'S DREAM* – two early magic films.

N.Y. PREMIERE RUN
3,4,5,6,7,8,9, April Mon.-Sun. 8pm
Trinh T. Minh-ha's
SURNAME VIET GIVEN NAME NAM
(Trinh T. Minh-ha will appear in person on opening night Mon., April 3, to discuss the film and answer questions.)
"Of marriage and loyalty: 'Daughter she obeys her father / wife she obeys her husband / Widow she obeys her son.' What role do women play in the task of building a new society and transmitting cultural heritages? The Film focuses on aspects of Vietnamese culture as seen through the history of women's resistance in Vietnam, through oral tradition (folk poetry on the feminine condition), through images promoted by the media, and through the lives and experiences of Vietnamese women."

10 April Monday 8pm
LAST DREAM IN THE FACE OF DOOM FILM NOIR
Joseph H. Lewis'
THE BIG COMBO
With Cornel Wilde, Richard Conte, Jean Wallace. "First is first and second is nobody." Tender and viscous. Dead ends. Dark lascivi-ousness. Eruptions. Violence refined into sexual rituals. Idolatry of the body. Joseph H. Lewis was a master of film noir, this film and *GUN CRAZY* show his imaginative powers at their highest altitude. His films are strangely luminous (through a shroud of fog), humorously black and wise – some-times unavoidably brutal to the heart.

11 April **Tuesday 8pm**
CULTURE AND ITS (DIS)CONTENTS
Douglas Sirk's
LA HABANERA
A German child rides his Christmas toy sled down a snowless descent of a staircase south of the equator. And Zarah Leander bathes in the von Sternberg-like chiaroscuro of tropical discontent. A too-rarely-seen melodrama of cultural displacement from the last flush of Sirk's halcyon German period. Presented in co-operation with Goethe House.

12 April Wednesday 8pm
Dan Barnett's
WHITE HEART and
ENDLESS (a work in progress)
Piercing clarity (like the cello suite of Bach that saws through to the marrow of the bone), vagaries of thought, futility and evanescence. *WHITE HEART* displays some of the highest forms of ontological humor. For too long unacknowledged or unknown, *WHITE HEART* is paradoxically one of the most influential films of the 1970s. A hidden source of inspiration for many filmmakers. Tonight it will be screened along with a special viewing of a new work in progress, *ENDLESS* (1989-).

13 April Thursday 8pm
SEVEN DEADLY VIRTUES
Postwar Behavioral Conditioning
A film program presented by Rick Prelinger
(Works drawn from his archive of ephemeral educational and industrial films.) The films in tonight's program helped to set the limits of permissible behavior during the uneasy period of American history 1951-1962. Seven deadly films meant to keep unwayward youth tamed, chaste and clear in conscience. Shown in schools throughout the country, these films were part of a postwar offensive to make personal and family relations unemotional and predictable. Tonight's films include: *HABIT PATTERNS* (1954), *ARE YOU READY FOR MARRIAGE?* (1950), *SOCIAL CLASS IN AMERICA* (1957), *BRIGHT YOUNG NEWCOMER* (1958), *HOW TO SAY NO* (1951), *MEASURE OF A MAN* 1962), *R.F.D. GREENWICH VILLAGE* (1969).

14 April Friday 8pm
IN PERSON: JOAN BRADERMAN
with the premiere of NO MORE NICE GIRLS
"A tape about living to see your political destiny being dumped on the shitpile of history, systematically erased from 'popular memory'– right before your eyes. It's about friends you made then, who set the world on fire with you during the Women's Movement (and other Utopian projects) and how they sustain you through these times. Against a dense field of sounds and images – quoted texts, paintings, photos, poems, home movies, songs, et. al. from the recent (endangered) past – layered with video switched, F/X, we eavesdrop on two conversations. The fictional characters are women who refuse to be decadedized and disappeared by the 'amnesiac pod zombies' now walking the earth, who are but what's true, what's on TV, and revise what came before." J.B. Also to be screened *30 SECOND SPOT* and *JOAN DOES DYNASTY.*

15 April Saturday 8pm
SEARCH AND SEIZURE
Lost and Found Footage – The Politics of Appropriation and "Synthetic Criticism"
A panel discussion with Steve Fagin, Ken Jacobs and Leslie Thornton.
Moderator: Mark McElhatten
The practice of adopting stray cultural detritus or taking possession (body and soul) of pre-existent footage can stem from a kind of archeology of affection or from an impulse closer to creative vandalism. Acts of stealth . . . missions of rescue . . . uneasy embrace. By relishing, subverting, or defamiliarizing, one reclaims images for their own use revealing latent facets or proving the malleability of material and meaning. Tonight many sides of the issues of responsibility and possibility in approaching found footage will be explored. Steve Fagin will screen a political address by Ferdinand Marcos (often referred to as the Marcos equivalent of the classic Nixon "Checkers Speech"). Ken Jacobs will screen *PERFECT FILM*, a preserved-as-found film discard revolving around an "eyewitness" account of the assassination of Malcolm X. Leslie Thornton will screen *PEGGY AND FRED' AND PETE.*

16 April Sunday 8pm
EXPOSURES
Valie Export, *A PERFECT PAIR (LUST);* George Kuchar, *CALLING DR. PETROV;* Tony Oursler, *SUCKER;* Stan Brakhage, *THE ACT OF SEEING WITH ONE'S OWN EYES;* Anne Severs en, *NEARING THE BIG CHAKRA;* David Cronenberg, *DEAD RINGERS.*

17 April Monday 8pm
LAST DREAM IN THE FACE OF DOOM FILM NOIR
Nicholas Ray's
ON DANGEROUS GROUND
(1952) with Robert Ryan and Ida Lupino.
"Why do you punks make me do it?" snarls Ryan in his role as an embittered and brutal N.Y. cop who goes for the jugular at the snap of a nerve. But he unexpectedly softens when a blind woman opens his eyes to love. With a haunting musical score by Bernard Hermann.

18 April Tuesday 8pm
Raul Ruiz's
LES TROIS COURONNES DU MATELOT / THREE CROWNS OF A SAILOR
Quirkily enigmatic, this outlandish and fitful narrative is spellbinding – Ruiz's answer to *THE LADY FROM SHANGHAI* or *Mr. ARKADIN*. A Scheherazadean shaggy dog story slyly propels the film with a whirlpool effect as a sailor in a Baltic port becomes enmeshed in adventures and fabrications.

19 April Wednesday 8pm
CULTURE AND ITS (DIS)CONTENTS
Souleymane Cisses'
BAARA
Mali's greatest director is one of the most important figures in international cinema. Cisses' films are works of a deeply felt and vigorous imagination, pronounced social conscience and poetic surprise. With the acclaim of his last film *YELEEN (BRIGHTNESS)*, his work is receiving attention and is ripe for rediscovery. The unavailability of prints in this country has hampered a serious evaluation of Cisses' oeuvre. Over the next two Wednesdays, we are offering screenings made possible by special arrangement with Pearl Bowser and the British Film Institute.
Tonight, on this first Wednesday, Pearl Bowser will introduce the program.

20 April Thursday 8pm
CULTURE AND ITS (DIS)CONTENTS
SYMBIOETHNOGRAPHY
E.S. Curtis's
IN THE LAND OF THE HEADHUNTERS
and **Jean Rouch's**
LES MAITRES FOU
A screening and presentation by Larry Gottheim
A confusion of sharing. Mistranslation and expectation give way to grotesque parodies of culture and self. Relationships are formed between the ethnographers and their "subjects" as mutual misunderstandings form the basis of a rapport. A coincidence of fantasies resulting in Spectacle, accepted as document.
In 1914, Curtis, best known for his photographs of native American Indians, filmed the Kwakuitul tribe, whose rituals were re-envisioned as a minstrel show parody of extreme capitalism. Rouch's 1955 film concerns the Hauku tribe of West Africa, whose rites of trance and possession refer to the oppression of British Colonialism. In both films, the culture of the "other" offers itself obligingly to a non-native vision as both participate in an imaginary construction of history.



SODOM Tom Rhoads see May 7

21 April Friday 8pm
EXPOSURES
IN PERSON: MICHAEL WALLIN
Tonight Michael Wallin will show and discuss a number of his films, including *THE PLACE BETWEEN OUR BODIES* and his most recent film, *DECODINGS*. Wallin's films are concerned with the search for intimacy and intensity of experience in gay life and the desire to decipher our own formations through reexamining the collective and private past. *DECODINGS* navigates through archival found footage with ironic poignancy ". . . a secret life of primordial love is implied, in addition to a mythical union among a tribe of 'wild boys' like William Burroughs'. . . It concludes on a note of suburban despair." –Todd Haynes

22 April Saturday 8pm
IN PERSON: KEN KOBLAND
with **BERLIN / TOURIST: JOURNAL 1988 (Die Da Druben Und Das Da Unter Alles) (Those Over There and That Beneath All)**
"November 1988. It's a love affair of sorts in the form of a graveyard meditation (with the Wall as its markers). I spent eight months in Berlin as a DAAD fellow; a true guest *arbeiter* in 1986-1987. I wanted to send something back to respond in some way about how it made me feel. I wanted to describe the landscape of contemporary Berlin, which immediately means dichotomy and invoking the imaginary; the landscape that isn't there as well as the one that is. . ." K.K. Also to be screened – *FLAUBERT DREAMS OF TRAVEL* and *MIAMI MAN IN LANDSCAPE LOOP.* And . . . a special showing of a previously unseen collaboration with THE WOOSTER GROUP – *REHEARSAL TAPE.*

23 April Sunday 8pm
EXPOSURES: Pornography and Paroxysm – The Irredeemable Imagination?
IN PERSON: KEN JACOBS with a live 3D NERVOUS SYSTEM film performance of XCXHXEXRXRXIXEXSX
Flattened 2D images (from a 1920s porno-graphic pastorale) revive and rebound from the screen in full-bodied 3D. Time becomes elastic and the images are thrown into a convulsion of self-confession. Latent content boils to the surface. Here space itself is voluptuous and shuddering; opening up in tumult, the landscape ripples and swivels and human figures are galvanized into a kind of epileptic dance. Unimaginable until seen. We are presented with a preserve of history and troubling representation. Our defenses move up and down in response, as we are implicated and our critical faculties sharpened.

24 April Monday 8pm
LAST DREAM IN THE FACE OF DOOM FILM NOIR
Robert Wise's
THE SET UP
(1949) with Robert Ryan, Audrey Totter. Ryan draws on his real life experience in the ring in his portrayal of Stoker – a boxer whose best punch is years behind him. Stoker throws his life in jeopardy when he refuses to throw a bout.

25 April Tuesday 8pm
Raul Ruiz's
MEMOIRE DES APPEARANCES / LIFE IS A DREAM
Based on the 17th-century Calderon play *LA VIDA ES SUEÑO* (and Ruiz's own childhood memories of movie matinees in Chile) *LIFE IS A DREAM* is reset at the onset of Pinochet's dictatorship. After years in exile an anti-junta revolutionary revisits the movie theater as a "madeleine" to reawaken his memory, hoping to retrieve a hidden code. On screen is a phantasmagorical amalgam of genre pictures: Arabian Nights adventures swoon into Flash Gordon space serials and cavorting swashbucklers, and the theater itself swirls with uncaged birds, toy trains and fatal shootouts.

26 April Wednesday 8pm
CULTURE AND ITS (DIS)CONTENTS
Souleymane Cisses'
THE WIND (see 19 April)

27 April Thursday 8pm
EXPOSURES: BORDERS OF DEPRAVITY
George Loane Tuckers'
TRAFFIC IN SOULS (1913) and
Edward D. Wood, Jr.'s
THE SINISTER URGE (a.k.a. SINISTER SEX)
Shot covertly in many since vanished locations in Manhattan (island of iniquity), *TRAFFIC IN SOULS* is an ur-noir of gotham paranoia. A powerful drama about the flourishing market of 'white slavery' Edward D. Wood Jr., best known for his bizarre forays into social conscience and loony sci-fi (*GLEN OR GLENDA* and *PLAN 9 FROM OUTER SPACE*) here instructs us about the evils of "smut." A lust-inflamed maniac runs amok, it is our responsibility to prevent this from ever happening again.

28 April Friday 8pm
IN PERSON: GEORGE KUCHAR
with the N.Y. premieres of:
INSANITORIUM –"A ballerina is kidnapped and held in a hospital devoted to esoteric science."
SUMMER OF NO RETURN –"A guy tries repair damage to his girlfriend and finds his darker nature."
LA VERBOTEN VOYAGE –"A more tragic version of *LOVE BOAT*, a tropical island movie."

29 April Saturday 8pm
PENUMBRA
IN PERSON: KEN JACOBS
presenting BINGHAMTON, MY INDIA
An abandoned quest 1969-1973. "We struck northeast. Flo'd spent childhood years in Albany and knew better, but middletown America was exotic to me. State Street. Front. Main. J.C. . . . How could such things evolve? People would say to us, 'We are at the confluence of Susquehanna and Chenango rivers.' Confluence. So I began to cine-engage. Only to recoil. And that's where it's been."– K.J.

PENUMBRA Refer to reverse side for series description.

30 April Sunday at 6, 8, 10pm
On the Occasion of the 50th Anniversary of the opening day of the 1939 World's Fair
Tom Johnson and Lance Bird's
THE WORLD OF TOMORROW
"Back in 1939 when Mr. Smith went to Washington, the Joad family to California and Dorothy to Oz, some 26,000,000 people came to a 1216½ acre site in Flushing, Queens, to the N.Y. World's Fair. This world of tomorrow was full of spectacle and reverie, it held the keys to the future in a profound wonderland breezy honky-tonk." An amalgam of Emerald City and Coney Island, this grandiose tomorrowland was ablaze with fireworks, jitterbugging and utopian idealism. Everyone from Einstein to Tarzan came to visit. Blind to the damage of the Great Depression, the fair was built on a dumping ground for the furnaces. This "Democracity" was dedicated to an impossible-though-promised future. Combining newsreels, promotional films and delicious home movies (Kodak introduced 16mm Koda-chrome just in time for the Fair) *WORLD OF TOMORROW* is a trip through the world of the vanishing past.

LATE NIGHT WEEKEND SCREENINGS
April 7, 8, 14, 15, 21, 22, 28, and 29
May 5, 6, 12 and 13 11pm
Jan Svanmajer's
ALICE
"A claustrophobic tour through a dream labyrinth, loosely based on Lewis Carroll, mixing live action and animation to master-ful, if grim, effect. One of a kind. . . unforget-table." Elliott Stein, *Village Voice.*

MAY

1 May Monday 8pm
LAST DREAM IN THE FACE OF DOOM FILM NOIR
Robert Aldrich's
KISS ME DEADLY
(1955) with Ralph Meeker, Albert Dekker, Maxine Cooper. "But when darkness and corruption leave a vestige of the thoughts that once we had . . ." A malignant America is hard-edged and gleaming with desire for the apocalypse in this most atomic of all film noirs. In his quest for the "great whatsit" Spillane's detective Mike Hammer frenetically moves with all the subtlety of a rabid doberman, thinking aloud in non-sequitur, deciphering clues from Rossetti poems and smashing Caruso records (not to mention fingers) until he stumbles onto a Pandora's box that holds the key to Kingdom Come.

2 May Tuesday 8pm
CULTURE AND ITS (DIS)CONTENTS
Mira Nair's
INDIA CABARET and
Robert Gardner's
IKA HANDS
From the director of *SALAAM BOMBAY* comes this documentary concerned with the "queens of the night" female nightclub strippers in the suburbs of Bombay. Patri-archal values and stereotypes are examined in this portrayal of the resiliency and pride of this Indian subculture.
Gardner's *IKA HANDS* portrays what claim to be the only surviving members of the Mayan civilization in the Sierra Nevadas.

3 May Wednesday 8pm
IN PERSON: SCHMELZADAHIN (MELTAWAY)
Based in Bonn, West Germany, SCHMELZA-DAHIN are filmmaker-performers – Jochen Lampert, Juergen Reble and Jochen Mueller. "Trash seems to be the only true answer to the established perfection of High-Tech. SCHMELZADAHIN has created a unique and unconventional form over the last 10 years. They have developed special techniques to destroy, crumble or melt away images. Strips of film are treated with acid, color, brushes or tools. Films are stored in water for months till algae affects them or are dug into the earth so that bacteria can work on them. Later these films are dried and cleaned and then get copied on a self developed machine. SCHMELZADAHIN's results are surprisingly new and beautiful."– Birgit Hein. This event is co-sponsored with Goethe House.

4 May Thursday 8pm
A SIGHT UNSEEN
Mauricio Kagel
Along with such composers as Stock-hausen, Cage and Boulez (to name a few) the German composer Mauricio Kagel has been one of the most important contributors to the development of contemporary avant-garde music over the last several decades. Kagel has conceived pieces in the medium of video as a visual component integrated into performances of his musical compo-sitions as well as having created "free standing" pieces. Tonight we present *DER ANDULUSICHE HUND* (titled after the Bunuel-Dali film *UN CHIEN ANDALOU*), *BLUE'S BLUE* and *DRESSUR* in their first U.S. showing.

5 May Friday 8pm
Tom Gunning presents
HEARD OVER THE PHONE
In early cinema the telephone was a novel and convenient vehicle, an elegant solution that provided a way to bridge distant events and develop suspenseful situations. Tonight's program presented by the highly respected film scholar Tom Gunning consists of a selection of films all of which derive their basic inspiration from Andre de Lorde's Grand Guignol play *AU TELEPHONE*. The films to be screened include: D.W. Griffith's *THE LONELY VILLA* 1909, a rare screening of the exceptional *PHYSICIAN OF THE CASTLE* (PATHE, circa 1907), Abel Gance's *AU SECOURS* (1923), Max Sennett's *HELP, HELP* and the centerpiece of tonight's program – a brand-new print of Lois Weber and Phillip Smalley's *SUSPENSE* (1913).

6 May Saturday 8pm
PAST THE PAINTED DESERT
Emily Breer premieres BRUTE CHARM
"Lion Sex, Flamingo Death, and a yellow rubber glove in the Kenyan wild. There's mud in your Ear easier than an Elephant thru the eye of a beholder." E.B.
Peter Herwitz premieres THE LOST DOMAIN and **NOTEBOOKS 1 AND 2 (THE DARKER SEASONS)** "The film deals with the sadness of passing time and echoes with mysterious images of ancient days. This lost domain is also a home and a personal relationship imagined as lost before actually broken up. A poem where those deeper feelings and echoes must play off against the twentieth-century quotidian." P.H.
Caroline Avery premieres
THE LIVING ROCK
"Black and white images of various human endeavors cut quickly together with painted leader of muted earthy hues. The tone of the film is established through a basic discussion of the conflict betwen Progress and inevitability." C.A.
Konrad Steiner's LIMN IV –"Fourth and final *LIMN*: a series about human gestures and rhythms, from the sexual to the pedestrian." K.S.

7 May Sunday 8pm
EXPOSURES
IN PERSON: TOM RHOADS
with the premieres of SODOM and A
Tom Rhoads' films are powerfully persistent, working directly on our systems as an innoculation against false nostalgia, prying the masks off the amiable poisons disguised in our families and the objects that surround us, that bodies that absorb us, and in the Hidden. Both new films ". . . explore the dreamlike state of subconscious image fragmenting, regurgitationg truth into lie. Sexuality is dead." T.R.

8 May Monday 8 pm
LAST DREAM IN THE FACE OF DOOM FILM NOIR
Jean Negulesco's
ROAD HOUSE
(1948) with Richard Widmark, Ida Lupino, and Cornel Wilde. "She does more without a voice than anyone I've ever heard." Ida Lupino plays a torch singer with a voice of sandpaper and gin. The smooth but flamboyantly short-fused Richard Widmark eventually goes beserk with infatuation. Cornel Wilde completes the triangle in this film of emotional rivalries and strange imprisonments.

9 May Tuesday 8pm
BLAISE CENDRARS – SUTTER: MYTH, LEGEND AND FACT
Films from Hollywood and Germany.
A Program Presented by William K. Everson
Blaise Cendrars (*MORAVAGINE, DAN YACK*) was one of the most daringly innovative figures in modernist literature. Consumed with a passion for exploration in all forms ("To be a writer is to burn alive"). He left an astonishing legacy of writing and cinematic endeavor. (Gance's films *J'ACCUSE, LA ROUE* and others were deeply influenced by Cendrars' theories and assistance.) In 1925 he published his first hallucinatory historical novel – *GOLD: BEING THE MARVELOUS HISTORY OF GENERAL JOHN AUGUST SUTTER*. Unfortunately Eisenstein's project to film *GOLD* never came to fruition. But tonight William K. Everson will present two realizations of the novel as a study in contrasts. The Hollywood version is the rarely seen *SUTTER'S GOLD* directed by James Cruze in 1936. Then we'll show an even rarer film – the sublime but equally



DER KAISER VON KALIFORNIE Luis Trenker see May 9

problematic *DER KAISER VON KALAIFORNIEN*, also filmed in 1936 by the fabled "Mountain Films" director Luis Trenker, who is often referred to as the German John Ford.

10 May Wednesday 8pm
SCALING THE DISTANCE: FOUR VIEWS FROM BERLIN
Tonight we will showcase the work of four separately distinctive and notorious filmmakers currently living in Berlin. Michael Brynntrup is probably best known in this country for his Super 8 extravaganza satire *JESUS DER FILM*. He has appeared before in N.Y. at The Museum of Modern Art. This evening we investigate some of his lesser known films. Penelope Buitenhuis frames tales of misdirected passion and civilization in ruins. This marks the second occasion when her work has screened at the Collective. New work by Katharina Peters and Michael Krause will also be shown with several of the artists present to discuss their work. This event is made possible through co-sponsorship with Goethe House.

11 May Thursday 8pm
PENUMBRA
IN PERSON: TONY OURSLER
with special excerpts from **SPILLCHAMBER**
Tonight video artist Tony Oursler will present some of his earliest tapes (recently salvaged from deteriorating reel to reel formats) as well as more recent works, along with sections from *SPILLCHAMBER* Made up of various narrative blocks, *SPILLCHAMBER* collects stories from ". . . the fringe of the cultural pool – modern folk tales, legends, rumors, industrial misinformation, all of dubious interest and origin. Often simplistic and incredible, these seemingly harmless tales may leave destruction in their wake. They comprise a cunning arsenal of ambassadors from the meta-system, the collective voice asking, if words could kill?"–T.O.

THE SECRET GARDEN Phil Solomon see May 12

12 May Friday 8pm
IN PERSON: PHIL SOLOMON
with premieres of REMAINS TO BE SEEN and THE EXQUISITE HOUR
REMAINS TO BE SEEN –"using chemical processes to unfix the image coagulating the familial aging dream (an unspeakable unclear tragedy) into a limpid scar of cracked remnants"– P.S.
THE EXQUISITE HOUR –"A vision from a deathbed" P.S. "The lagoon, a deep mirror / reflects the silhouette of the black willow / when the wind moans let us dream / it is time for it. / A vast and gentle calm / seems to be descending from the heavens iridescent with stars / it is the exquisite hour"– Reynaldo Hahn. Also *THE PASSAGE OF THE BRIDE* and *THE SECRET GARDEN* and other films will be shown.

13 May Saturday 8pm
PENUMBRA:
IN PERSON: LARRY GOTTHEIM
with the premiere of MACHETE GILLETTE . . . MAMAN (1989)
"Four plunges into terra incognita five hundred years after Columbus, sharing visions of / people in the Dominican Republic. Also *ALA* (1967) and peripheral visions.

14 May Sunday 8pm
EXPOSURES:
IN PERSON: PEGGY AWESH
with the N.Y. premiere of MARTINA'S PLAYHOUSE
"A film about the riddles of our sexual con-struction and the complexities of play." P.A. *I RIDE A PONY NAMED FLAME* and other works will be shown.



BERLIN TOURIST JOURNAL Ken Kobland see April 22

15 May Monday 8pm
LAST DREAM IN THE FACE OF DOOM FILM NOIR
Arthur Ripley's
THE CHASE
(1946) with Michelle Morgan, Robert Cummings, Peter Lorre. Cult director Arthur Ripley's (*THUNDER ROAD*) realization of Cornell Woolrich's *THE BLACK PATH OF FEAR*. This seldom-seen film is quintessential film noir. Its opiated dream logic and sudden twists are barely explained by the main characters' sufferings with malarial fever.

16 May Tuesday 8pm
Leos Carax's
MAUVAIS SANG / BAD BLOOD
Carax's films are maddening, charming, poetic, petulant and scornful of predictability. A Bressonian restraint can jack-in-the-box out of Godardian spontaneity. *BAD BLOOD* is set in the near future (in an arrondisement bordering on Alphaville?) where unrequited love can prove to be lethal. A mysterious sexually transmitted disease poisons the blood of those who sleep with a partner that does not share the intensity of their feelings. Affection= infection in this imbalanced equation. Both a brooding meditation on emotional reflex and a spy thriller (espionage surrounds the pharmaceutical cure), Carax's film testifies to one of the most distinctive and unyielding members of a new generation of French cinema.

17 May Wednesday 8pm
NEW ANGLE INTERNATIONAL VIDEO FESTIVAL
Sponsored by Angle Intermedia, the festival is a showcase for experimental videotapes up to thirty minutes in length. The winning entries will be selected by a jury comprised of well-known video artists Mary Lucier, Phill Niblock and Reynold Weidenaar. The Collective is pleased to host this new festival over two consecutive Wednesdays.

18 May Thursday 8pm
IN PERSON: JOE GIBBONS
with the premiere of ON OUR OWN
Shot in the pliant medium of Video 8, *ON OUR OWN* will be a sitcom of domestic repose and alienation, involving an odd couple (Joe Gibbons and Tony Oursler) that have recently escaped from an institution for the mentally insane. A mismatch of phobias and coping strategies adds to the turmoil of trying to construct a new life and home of their own.

19 May Friday 8pm
PENUMBRA:
IN PERSON: NINA FONOROFF
with the premieres of **EPITAPH** (a new super-8 film) and **THE SUBSTANCE OF THINGS HOPED FOR;** a cluster of film segments, sound tapes and projected text that explores connections between visual and verbal "thinking."– N.F.

20 May Saturday 8pm
PENUMBRA
IN PERSON: MARK LAPORE
with the premiere of THE SLEEPERS and a special screening of the uncut Sudan rolls.
Also: **MEDINA** and **WORK AND PLAY**
"*THE SLEEPERS* is the third part of a trilogy of film portraits of cultural transformation in rural Sudan. Building on the tension between intimacy and distantiation in the first two films, *MEDINA* and *WORK AND PLAY, THE SLEEPERS* intimates that culture as defined by second-hand information is suspect. Self-reflexive, it plays on how this definition violates the particulars of place and throws into question the ability to portray people as representative of cultures."– M.L.

19, 20 May Fri. & Sat. 11:15pm
MUSICAL PERFORMANCE
John Zorn's
COBRA
On these two nights, *COBRA* returns with a vengeance. Recently best known for his uncanny reenvisionments of Morricone and other great soundtrack composers, Zorn returns to bedrock with a new set of performances of *COBRA*, the epitome of his legendary strategic improv game pieces. With a title that evokes memories of the technicolor exoticism of Siodmak's *THE COBRA WOMAN* and the revelatory and primal irrationalities of the Belgian artists banded as "Cobra," the title is in actuality a reference to a war game of that name. Half of the original performers meet (the piece was last presented over four years ago) in the foxholes with a group of new improvisers in a clash of wills and profound mischief. 13 musicians plus Zorn as prompter will cook, fracture and sharpen their wits for two nights of the guerrilla tactic fantasias of *COBRA*.
Note: Special starting time 11:15 and admission price – $10.00.

21 May Sunday 8pm
EXPOSURES
Christoph Janetzko, *HOLLYWOOD KILLED ME* (U.S. Premiere); Lewis Khlar, *IN THE MONTH OF CRICKETS;* Kenneth Anger, *PUCE MOMENT.* Abigail Child, *MAYHEM;* Billy Wilder, *SUNSET BOULEVARD* (with Gloria Swanson and William Holden).

22 May Monday 8pm
LAST DREAM IN THE FACE OF DOOM FILM NOIR
Edmund Goulding's
NIGHTMARE ALLEY
(1947) with Tyrone Power, Colleen Gray.
"Watch out – the geek's got the heebie-jeebies again." One of the eeriest of all noirs is this film maudit of terrifying ironies. Adapted from William Lindsay Gresham's scabrous novel, *NIGHTMARE ALLEY* is about the gullibility of human nature. The trusting gullibility of the "mark," the vain gullibility of the "con." The film is an unbalanced descent into the carnival underworld of geek shows and charlatan psychics. Louise Brooks always insisted that Goulding never got a fair shake in Hollywood and here he bites back. Fabulous cinematography by Lee Garmes (*CAUGHT* and *CITY STREETS*).

23 May Tuesday 8pm
EXPOSURES
Victor Sjostrom's
HE WHO GETS SLAPPED
Sjostrom's first American film, MGM's first production, and Lon Chaney's pantomimic versatility at its finest. A scientist scholar is doubly betrayed by a colleague who steals his discoveries and his wife. The discovery of the infidelity is punctuated by a sharp slap to his face. Reduced to an abject Pierrot-like clown, Chaney nightly reenacts his humilia-tion under the big top in a masochistic per-formance as He Who Gets Slapped. A Baudelarian tale of spleen and pathos, Chaney is magnificent up until the final mo-ment he is flung into the abyss.

24 May Wednesday 8pm
NEW ANGLE INTERNATIONAL VIDEO FESTIVAL
Program 2
(See Wed., 17 May, and stay posted for the list of final selections.)

25 May Thursday 8pm
PENUMBRA
IN PERSON: BILL BRAND
Bill Brand will show portions of his work-in-progress *HOME LESS HOME*, an experimental documentary which presents homelessness from the perspective of the homeless, and at the same time critiques both historical and contemporary representations of homelessness. The film will deal with the underlying causes of homelessness and the ideological blanket which covers all attempts to show or even think about the issue. Brand will "workshop" these ideas with slides, tape, video and live performance.

26 May Friday 8pm
PENUMBRA:
EXPOSURES:
IN PERSON: LESLIE THORNTON
Tonight, Leslie Thornton by way of "performance" will construct a field of play and potential risk (orientations/disorientations) through a presentation of materials both fixed and in flux from her ongoing *PEGGY AND FRED* series. "In this film I'm attempting to establish a timeless, voiceless place outside of everything we can conceive and know, but still uncannily familiar at hand – it is probably easiest to describe this place as 'madness' or to be more specific, as the point where the human organism resides outside the functional structures of language, the Social, the Political." L.S. from "Culture as Fiction."

27, 28 May Sat. and Sun. 8pm
IN PERSON: STUART SHERMAN
with the premiere of PRIMAL SCREEN (A COLLECTIVE VISION), a new performance piece.
And the premiere of BLACK-EYED SUSAN, PORTRAIT OF AN ACTRESS.
Stuart Sherman will conceive and direct a site-specific performance piece utilizing 8 performers (including himself) and incorporating documentary footage of the Collective shot during its daily (and nightly) operations. The piece will theatricalize the organizing principles underlying the formation and projection of film images on the Collective screen of consciousness. (A window installation dealing with related material will be on view for a period of time preceding the performance/screening.)
Sherman will also premiere *BLACK-EYED SUSAN, PORTRAIT OF AN ACTRESS* in which one of the legendary stars of the RIDICULOUS THEATRICAL COMPANY performs excerpts from some of her greatest roles (and in the process literally stops traffic at various New York City locations.) A selection of films spanning from 1978 to 1988 will also be screened.

FILMS FOR KIDS
KIDS $1
ADULTS $2
Made possible through a special grant from the New York State Council on the Arts.
All shows Saturday at 11 a.m. Check for future announcements and listings of titles and dates.



SUDAN Mark Lapore see May 20

In Person
MICHAEL WALLIN

Collective for Living Cinema
Friday April 21, 1989

MONITORING THE UNSTABLE EARTH (1980) 20 min. color/sound
Landscape (and cityscape) have always exerted a compelling attraction for me as a collector of images. Powerfully evocative in a way that can generate a profound feeling of peace, a disturbing sense of unease, a tug of nostalgia, or whatever, these sort of primal images fascinate me. In MONITORING... (shot primarily in California, Nevada,and Colorado), my interest was in presenting a sort of "topological revue" which could possibly generate a sort of visual de-attachment, suppress habitual response patterns (naming, judging, etc.), and enable the viewer to really see. Human beings appear in this film as a sort of counterpoint (as expressed in their art , work, and rituals), yet really are just part of the landscape.

FEARFUL SYMMETRY (1981) 15 min. color/silent
"Long live dynamic geometry, the movement of points, lines, surfaces, volumes..."---Dziga Vertov
Uses precisely (mathematically) determined single-framing to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully to bring to consciousness an inherent symmetry and balance in the visual field.

ALONG THE WAY (1983) 20 min. color/sound
This film is a visual journal, a personal travelogue, a filmic diary. Formal camera and editing strategies that I had been developing and perfecting for several years are brought to bear on people and events. Nonetheless, the overriding interest in landscape persists, so the result is an interesting tension between the formal and the personal, the offhand gesture and the deliberate visual tactic. Friends who populate the images provide personal anecdotes for the soundtrack. ALONG THE WAY is both a reminiscence and an on-going investigation into the nature of "place". Powerful (and painful) events in my life during the period of the film's completion certainly influenced its final emotional tone; it seems at times an elegy to my relationship with a lover.

(over)

DECODINGS (1988) 15 min. b&w/sound
Human behavior, rituals and customs, and learning processes are encoded in its media records, film among them. Isolating images from their original context, then re-combining them in new relationships intrigued me as a way of stripping the images of their rigidly processed messages, of decoding them. This "collage" or "found footage" film draws from educational and scientific films, newsreels and documentaries primarily from the late forties through the early sixties. Guided by certain thematic and formal strategies as the film was being constructed, very personal concerns clearly began to emerge, of a nearly "autobiographical" nature. My choice of imagery seemed to be motivated by an unconscious search for elements that related to my own past, for clues to a self-discovery.

THE PLACE BETWEEN OUR BODIES (1975) 33 min. color/sound
A totally personal, totally explicit, and hopefully honest exploration of gay male sexuality. Deals with issues of fantasy, sexual obsession, masturbation, "cruising", relating to a lover. The film treats the joys and mysteries of gay sexuality matter-of-factly, without contrivance and non-exploitatively. An open and very positive film for both gay people and straight people, men and women.

****

Support for all Collective programs is provided in part by funds from the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, and the Film/Video Arts Speakers Bureau.

APRIL 8 **Saturday, 8 PM**

MAGDALENA VIRAGA: A RED SEA CROSSING

Magdalena Viraga (1986, 90 min.) is a poetic narrative film that is described by its maker as "inner-space fiction" and a "hallucinogenic journey through the boundless vortex of unadulterated Female space." In this remarkable portrait of a prostitute accused of murder, filmmaker Nina Menkes denies the stereotype, refusing to portray the woman as willing accomplice to her own objectification. She presents for us instead a view of prostitution as spiritual suicide, a process of self-denial and submission to a passive role. The spiritual evolution hinted at in the title becomes the symbolic journey for the heroine, Ida, as she frees herself from her "psychic prison." The first feature film by Menkes, it has been met with strong praise by the critics: "Boldly imaginative...Menkes can hold a shot as long as Antonioni and get away with it. ***Magdalena Viraga*** is a stunner."--Kevin Thomas, *Los Angeles Times* "***Magdalena Viraga*** is a monument, a gold mine, in feminist history."--Couttier, *Paris Feministe* "Powerful...extraordinary...Menkes does ot compromise in giving form to her disturbing visions."--Jon Hofferman, *LA Reader* "I have not been so moved by a film since watching Tarkovsky."--*Radio France Culture* "Controversial, intense, visually stunning."--*Sight and Sound*

APRIL 13, 14, 15, 16 **Thurs., Fri., Sat., 8 PM**
Sun., 3 PM

PERFORM - O - RAMA

N.A.M.E. Gallery Presents an Extravaganza of Experimental Music and Performance Art

Thursday, April 13: ***Frank Abbinanti, Robert Daulton, Sharon Evans, Iris Moore/ Beth Tanner;*** Master of Ceremonies: ***Jeff Abell***

Friday, April 14: ***Nancy Forest Brown, Kyle Gann, Frank Navin, Lawrence Steger;*** Master of Ceremonies: ***Tom Jaremba***

Saturday, April 15: ***Inka Alasade, Steve Jones, Brigid Murphy, Brendan de Vallance;*** Master of Ceremonies: ***Robert Metrick***

Sunday, April 16: ***Dani K., John Liebrand, Michael K. Meyers, Charmian Tashjian;*** Master of Ceremonies: ***Lynn Book***

Special admission: $8 per night/$6 for students; $25 for 4 night pass
For more information, call N.A.M.E. Gallery, 226-0671



APRIL 21 **Friday, 7PM**

FREAK STREET TO GOA: Immigrants on the Rajpath

With John Caldwell & John L. Pudaite

Freak Street to GOA: Immigrants on the Rajpath (1988, 60 min.) is an off-beat documentary about American and European "hippies" that migrated to India and Nepal in the 60's and who have chosen to remain to this day as immigrants to the Third World. The film focuses on four counter-culture expatriates, all writers and artists, who have decided to make their home in the East, rather than return to the West and face assimilation. These include: Dick, a Harvard alum and former advertising writer, turned macrobiotic soyfood producer; Eight-Finger Eddy, an underground writer from the 50's, now a performance artist; Jim, a radical activist in the U.S. Army who now writes epic poems and novels; and Woody, a former cave-dwelling hippie who now runs several bakeries in Kathmandu and Goa. These biographical segments are interspersed with images and sounds from the four-stage, overland migration that the subculture makes each year between the Himalayan mountains of Nepal, and the beaches of Goa in southern India. Echoing the mood and ambience of this subculture's life on the road, the film is a lyrical and impressionistic tapestry of nomadic travel, Indian life, grass-roots development, and cross-cultural alienation. Interwoven are memories, anecdotes and poems, along with musings about the weathering of social ideals, and philosophizing about the ultimate futility of ambition and careerism, and the personal freedom of being a stranger in a strange land.





APRIL 22 **Saturday, 8 PM**

SPOKEN WORD CAFE

Readings by Natalie Kenvin & Les White
***Asparagus* by Susan Pitt**

Natalie Kenvin only returned to writing about six months ago and has already developed a considerable reputation performing in the Chicago area. She has been published in *Anon, Hair Trigger, The Columbia Review* and *Letter X.* In a recent review in *Letter X,* David Hauptschein said of her: "She did not shout, spit or kick over tables, but the brooding power of her voice, stern carriage and poetry accomplished the same. She is after, I believe, certain universal truths that can only be understood by examining the more personal and primitive ones."

"Dear Diary: I ripped open the morning newspaper. Each day was like this. Was I a published writer? Yet? I scanned the page. 'Dear Ann Landers: My Mother...' Finally? Yes? '...in-law...' Drat! Perhaps mine was considered too fine a literary gem to be relegated to the feature page." **Les White's** sparse prose is often sad, always funny and as melodic as his performances are strong. White claims to have applied his background in structuralist filmmaking to such commercial ventures as writing and producing home shopping, network soaps and pantyhose spots.

Susan Pitt's ***Asparagus*** (1978, 19 min.) is one of the most popular and accomplished animated films of the last decade, playing for several years on the midnight circuit with David Lynch's *Eraserhead.* "A visual poem that is an erotic allegory on the creative process, in which a woman views and performs the passages of sensual and artistic discovery. Four years in the making, *Asparagus* is a cel-animated psycho-drama--*Meshes of the Afternoon* recast in the post-lysergic style of *Yellow Submarine.* Pitt's subject matter, a magicienne's relation to her art (daringly visualized as asparagus turds or phalluses) occasions some astonishing effects."--J. Hoberman, *Village Voice*

Admission: $5 general/$4 CF Members

APRIL 28 **Friday, 8 PM**

INHERITANCE Chicago Premiere!

When millionaire Michael Hernstadt was gunned to death by the Chief of Police of Aspen, Colorado, after an argument at an all-night drug party, filmmaker Bill Donovan added the final tragic chapter to an extraordinary portrait of Hernstadt that he had been making for 8 years. The result is ***Inheritance*** (1988, 83 min.), a perversely fascinating documentary that confirms both our fantasies and our worst expectations about the decadent lifestyle and emotional poverty of the very rich. A gun-toting entrepreneur with an uncontrollable temper, Michael Hernstadt used his money and power to buy and bully his way through life. He ran for political office twice as a libertarian candidate who advocated cutting taxes and televising executions. In a series of intimate and engrossing interviews with Hernstadt, his brother, son, ex-wives, and former jock chums, Donovan reveals a man of explosive energy, a contemporary Citizen Kane whose struggle to find love and identity through position and power led him into a life of waste and destructiveness. But the film is more than the tragic portrait of one man, it is the story of the American Dream gone awry.

APRIL 29 **Saturday, 8 PM**

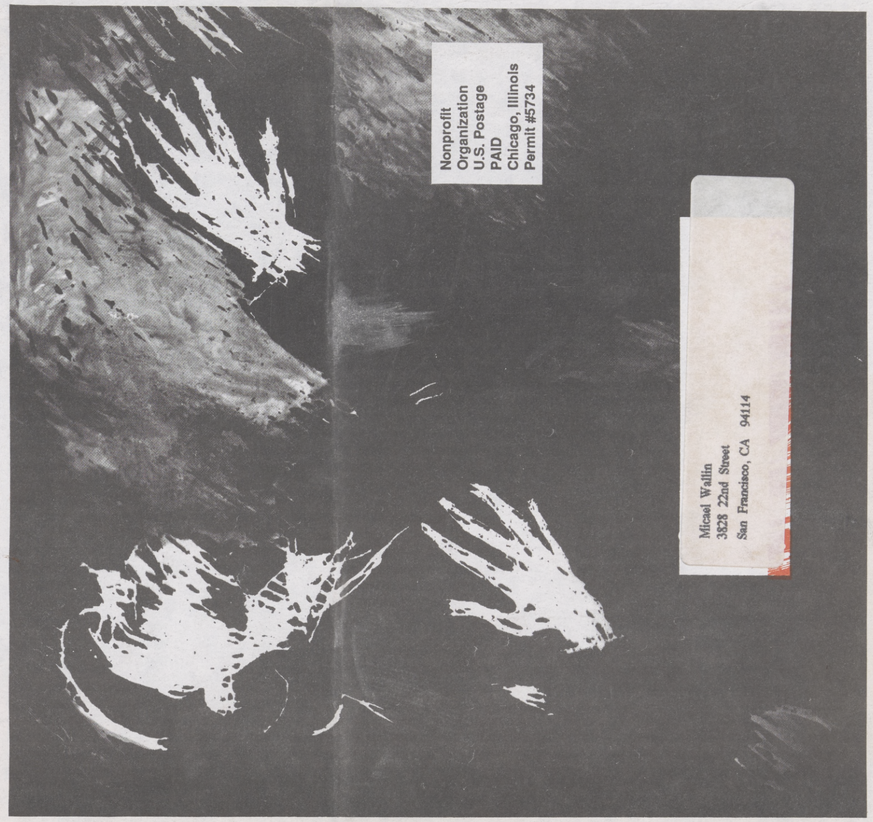
MICHAEL WALLIN Filmmaker in Person

San Francisco filmmaker Michael Wallin will screen and discuss his experimental films ***Monitoring the Unstable Earth*** (1980, 20 min.); ***Fearful Symmetry*** (1981, 15 min.); ***Along the Way*** (1983, 20 min.) ; and ***Decodings*** (1988, 15 min.). Best known for his 1975 film, *The Place Between Our Bodies,* which was a personal essay on gay male sexual desire, Wallin was recently honored as one of three recipients of the Phelan Award for film given to native California filmmakers. His new film ***Decodings*** has been screened at several film festivals and has received extensive critical attention. Made from found footage of films from the 1940s through the 1960s, primarily educational and scientific films, newsreels and documentaries, Wallin creates an intensely personal psycho-sexual-emotional portrait of himself, filtered through the metaphorical transformation of the manipulated footage. By taking the found images out of their original contexts, and then re-combining them in new ways, they are decoded and reinvested with new meaning. Wallin describes the process of choosing from the thousands of images he had collected over the years as a process of self-revelation: "My choice of imagery seemed to be motivated by an unconscious search for elements that related to my own past, for clues to a self-discovery. My concerns had to do with, for example, the kind of relationships possible between men, the possibilities for and barriers to intimacy, control and release, the ability to love and be loved." The *Village Voice* said ***Decodings*** "is a profoundly moving, allegorical search for identity from the documents of collective memory. . . . Tales of wandering and searching are set to images of young boys boxing, praying, playing. Men perform feats of danger and abandon . . . The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago."

Cinemakers

MARCH & APRIL 1989
CALENDAR OF EVENTS

1229 W. Belmont Chicago, IL 60657 (312) 281-8788



Nonprofit
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Micael Wallin
3828 22nd Street
San Francisco, CA 94114

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GENERAL INFORMATION

OPEN SUBMISSIONS
Filmmakers, videomakers, performance artists, poets, musicians, sound artists, and photographers: If you are interested in presenting your work at Chicago Filmmakers, please contact us about submitting your films or tapes for screening or submitting a performance proposal. We want to see your work!

LOCATION & TRANSPORTATION
Chicago Filmmakers is located at 1229 W. Belmont, between Racine and Southport, 5 blocks west of the Belmont stop on the Howard and Ravenswood "L" Lines, serviced by the #77 Belmont/Cumberland bus.

THE CO-OP
The Co-op is Chicago Filmmakers' equipment access, information resource, education, and direct services project. Membership is open to any independent filmmaker living in Illinois. The Co-op makes available 16mm filmmaking equipment at very low rates.

MEMBERSHIP INFORMATION

Filmmakers Member--$25
- 4 free tickets to regular film and video screenings
- Admission discount to screenings and Time Arts/Spoken Word Cafe events
- First class mailing of schedule of events
- Free 'sneak preview' screenings of major motion picture releases
- Reduced subscription coupons for selected film magazines
- Invitations to receptions for filmmakers and other special guests
- Discount on purchase of T-shirts and books

Two-fer Membership--$40
All membership benefits for two people at the same address, plus...
- A total of 6 free tickets to film and video screenings

Sponsor--$100
All the benefits of a member, plus...
- Free admission to all film and video screenings for one year
- Admission discount to Time Arts & Spoken Word Cafe events for you plus a guest
- Discount on fees for workshops and classes
- One-time discount on rental of Chicago Filmmakers' theatre

Patron--$250
All the benefits of a Sponsor, plus...
- Free admission for you and a guest to all film and video screenings and Time Arts/Spoken Word Cafe events
- A seat in our theatre named in your honor or someone you designate, indicated by a plaque on the armrest



I WISH TO BECOME A:

_____ MEMBER ($25) _____ TWO-FER MEMBER ($40) _____ SPONSOR ($100)

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Chicago FILMMAKERS

MARCH & APRIL 1989 CALENDAR OF EVENTS
1229 W. Belmont Chicago, IL *(312) 281-8788*

ADMISSION: Film Screenings: $4 general/$3 CF Members Admission for all other events are noted with program descriptions

MARCH 3 & 4 **Friday & Saturday, 8 PM**

CHICAGO PERFORMANCE COLLECTIVE
"Expanding the Frame": Two Performance Events

The Chicago Performance Collective presents two different evenings of performances developed in the Chicago Performance Collective's "Expanding the Frame" workshops held at Chicago Filmmakers in January and February. Performers include **Erich Blocher, Lorri Jackson, Andy Marko, M. C. Rice, Tom Rust, Pete Schneider,** and **Richard Wolski.** The workshop was designed to explore and redefine the limits of contemporary performance strategies. Each participant of the workshop was required, after having undergone the intensive 5 week program, to present a performance drawn from their individual responses to and formed within, the nurturing environment of the social group. The performers include students, an instructor, a poet, a painter, and a videomaker, and their work is likely to produce results that vary quite differently from what is normally associated with Chicago Performance. The Chicago Performance Collective is a group of practicing performance artists, including William Easton, Deborah Hede, Vickie Hoch, and Jeff Ragsdale.

Admission: $4 general/$3 CF Members

MARCH 8, 9, 10, 11 & 12 **Wednesday-Sunday**

WOMEN IN THE DIRECTOR'S CHAIR PRESENTS: THE EIGHTH ANNUAL WOMEN'S FILM AND VIDEO FESTIVAL

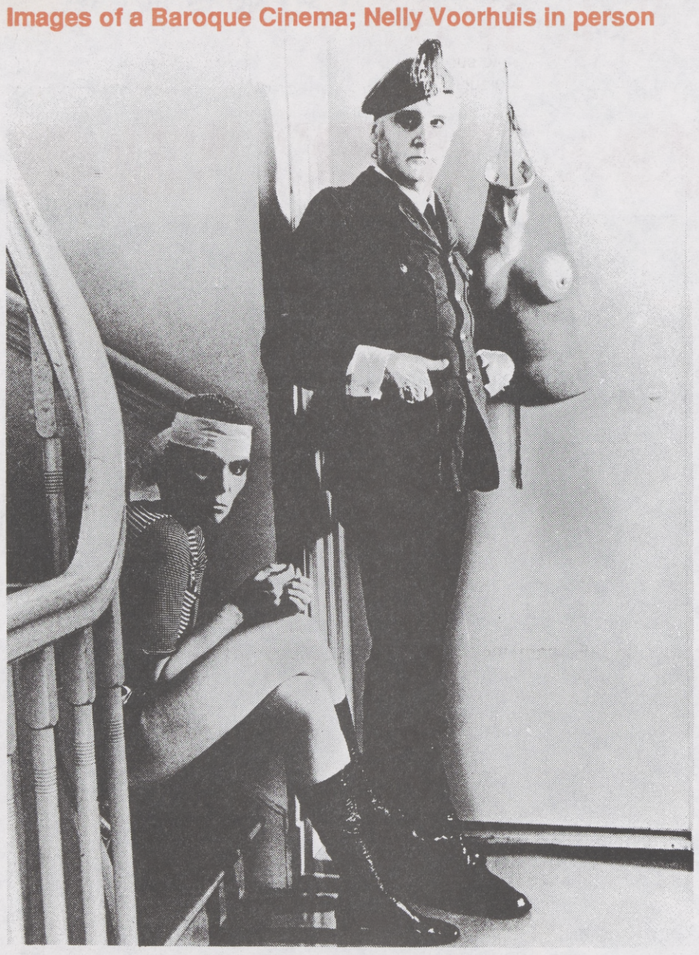
Risk is the theme of this year's Women in the Director's Chair Festival, which includes 24 screenings of film and video and 2 panel discussions over a 4-day period. The screenings take place in two theatres simultaneously.

Wednesday, March 8, 6:30 PM: Opening Reception; **Thursday, March 9:** screenings at 6 & 8 PM; **Friday, March 10:** screenings at 6 PM, panel discussion at 8 PM; **Saturday, March 11:** screenings at 11 AM, 1:30, 4, 7, and 10 PM, panel discussion at 4 PM; **Sunday, March 12:** screenings at 12, 2, 4:30, and 8 PM.

Admission is $5 per program/$4 for members of WIDC, Chicago Filmmakers, and the Center for New Television, students, and senior citizens. Admission to the Festival Gala Opening Night Benefit is $10; a complete festival pass is available to WIDC members for $35. **For program information, contact Women in the Director's Chair, 281-4988.**

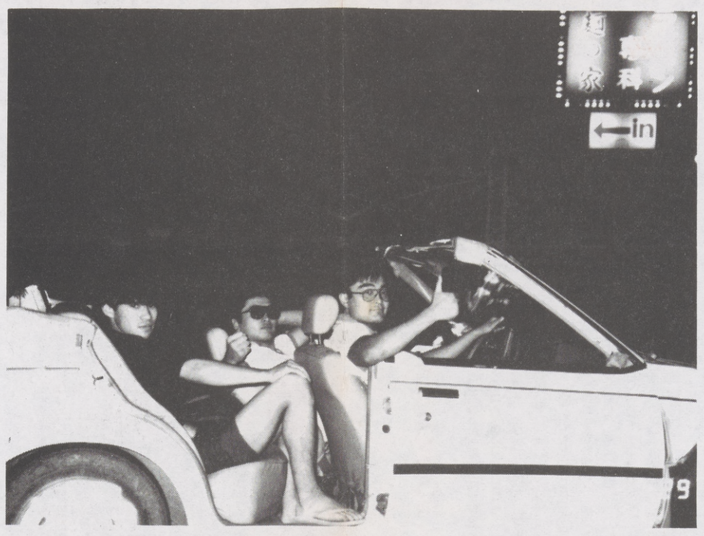
MARCH 17 **Friday, 8 PM**

DUTCH EXPERIMENTAL FILMS
Images of a Baroque Cinema; Nelly Voorhuis in person



"Images of a Baroque Cinema" is a program of Dutch Experimental Films selected from the period 1968-1988 by curator Nelly Voorhuis. The program includes 11 films by 8 filmmakers, including the internationally-famous artist Frans Zwartjes and the well-known video and performance artist Nan Hoover, among others. Dutch experimental film gained prominance in the international avant-garde film scene during the late sixties, when the influential artistic force of Frans Zwartjes came to the fore. Zwartjes' surrealistic and erotic films, characterized by the combination of exquisite black and white photography and bizarre performance art, were unlike other experimental films being made at the time, and immediately received the recognition they deserved. His work influenced a generation of Dutch filmmakers, who went on to develop their own artistic styles and visions.

Oot Oak Aas (1970, 6 min.) by **Paul de Mol**; ***Birds*** (1968, 6 min.), ***A Fan*** (1968, 7 min.), and ***Living*** (1971, 15 min.) by **Fran Zwartjes**; ***Prestcold*** (1976, 10 min.) by **Henri Plaat**; ***Review*** (1976, 10 min.) and ***Transformation*** (1976, 4 min.) by **Paul de Nooijer**; ***Het reservaat*** (1982, 11 min.) by **Marijn Maris**; ***Moune*** (1974, 11 min.) by **Wierd Kramer**; ***Katarakt*** (1978, 10 min.) by **Jan Ketelaars**; and ***Waiting*** (1979, 10 min.) by **Nan Hoover.**



MARCH 18 **Saturday, 8 PM**

YASUYUKI KURIHARA Filmmaker in Person

Japanese filmmaker Yasuyuki Kurihara will screen three recent films and videotapes, including: ***Touch and Go!*** (1987, 45 min., film); ***Fall*** (1984, 5 min., video); and a personal diary film, ***Image Accelerated*** (1986, 40 min., film). For ***Fall***, Kurihara won a $2,500 prize from the All Japan Video Festival in Tokyo, all of which he spent the same night on a party with his friends. This fact will give you a hint about the kind of film ***Touch and Go!*** is.... ***Touch and Go!*** is a wild and frenzied night out with a group of teenagers from the Tokyo suburbs. A cross between cinema verite and improvisation, the film was made as a slice-of-life, an attempt to avoid the dramatic cliches of traditional fiction in favor of capturing the lifestyles of the neither rich nor famous, but the "typical" Tokyo teen. A sense of anarchy prevails as the suburbanites are set loose in Tokyo, and what emerges is a kind of ethnographic adventure film, made not by an outsider, but by a participant. The teenagers speak in Japanese slang, which is not translated; however, even Japanese audiences would have a difficult time understanding the language being spoken. The detached amazement and amusement which the film is likely to elicit in the American viewer, then, raises the question: is it the "foreigness" of Japanese culture to which we are responding or is it simply that any behavior, cut off from the specific meanings of language, seems foreign? Or is it just that teenagers all over the world seem crazy?

MARCH 24 **Friday, 8 PM**

CHRIS WELSBY Filmmaker in person

English filmmaker Chris Welsby's work falls, perhaps, into a long history of British "landscape" art. Like his fellow countryman, the sculptor Richard Long, he leads us away from the verities of tradition that we might associate with this history , to another place where man and nature find some synthesis. Though far from uncritical of technology, Welsby uses film almost as a science to confront our preconceptions about the relationships between the natural environment and man's impact upon it. Welsby will present his most recent film and three others: ***Skylight*** (1988, 26 mins.) "The idea for the film goes back to a summer day 48 hours after the Chernobyl disaster. I took our one-year-old daughter to Kew Gardens. It was overcast, and a light rain was falling. The clouds were punctuated by 747's on course for Heathrow. Exotic shrubs and plants drank up the moisture falling from the sky...." ***Seven Days*** (1974, 20mins.); ***Windmill Three*** (1974, 10mins.); ***Streamline*** (1976, 8mins.): like much of Welsby's work these three films explore the nature of film as material and the camera as device within landscape.

MARCH 25 **Saturday, 8 PM**

SHERMAN'S MARCH: An Improbable Search for Love

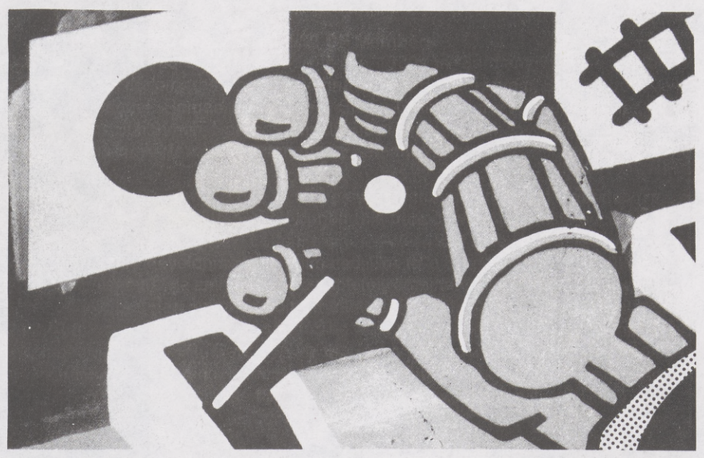
Chosen as one of the year's 10 best by *Village Voice* critics J. Hoberman and David Edelstein, ***Sherman's March*** (1986, 155 min.) starts out as an historical documentary about General Sherman's disastrous march through the South, but ends up as a hilarious portrait of the filmmaker's quest for romance. After a breakup with his girlfirend sidetracked his plans to make the historical documentary, filmmaker Ross McElwee turned his camera on himself and his search for new love. The film is the result of his encounters with a formidable group of extravagant Southern women, as well as a timley study of human relationships in an era of nuclear nervousness. A quirky and delightful American odyssey, ***Sherman's March*** was a surprise hit at film festivals in the U.S. and Europe. "Uproarious...it'll put you in a pleased delirium and leave you with a happy daze."--*San Francisco Examiner.* "If Woody Allen made *Gone with the Wind,* it might resemble***Sherman's March*** " --*People Magazine*

ANIMATION FROM GERMANY

In cooperation with the **Goethe Institute Chicago**, we present a special series of programs and events, including a screening of several recent German animated films, an exhibition of original drawings and collages taken from the animation, a screening of the Lotte Reiniger film from the 1920s, *The Adventures of Prince Achmed*, and an animation workshop for highschool age children.







MARCH 31 **Friday, 5:30 PM**

ANIMATION DRAWINGS FROM GERMANY
Exhibition Opening

Drawings from 15 animated films made in the Federal Republic of Germany will be on view in this exhibition curated by Professor Albrecht Ade of the Stuttgard Academy. By taking the raw material of the animated film out of its moving sequence, we are able to see more clearly than is possible during projection the subtlety of the artistic idea and the graphic and painterly qualities of the drawings and collages. The animated films for which the drawings were made will be screened at 8 PM. (See below.) The exhibit opens on Friday at 5:30 and will be open to the public until April 12th. Gallery hours are: Mon.-Thurs. 10-5; Fri. 10-7:30; Sat. 1-7:30; closed Sunday.

MARCH 31 **Friday, 8 PM**

ANIMATED FILMS FROM GERMANY
Film Screening

Several short animated films made in the 1980s in Germany will be screened. Filmmakers in the program include Bettina Bayerl, Helga Thamm, Solwieg von Kleist, Susanne Franzel, Roman Lang, Josef Stohr, Cathy Joritz, Norbert Zauner, Birgit Antoni, Christoph Simon, Norbert Roth, Jochen Ehmann, Jochen Kuhn, Sabina Lause, Uli Gleis, Thomas Meyer-Hermann, and Eberhard Wallis.

In the twenties Berlin was a centre of the avant-garde cinema, and animated films of outstanding artistic merit emerged during this period, work by artists such as Hans Richter, Viking Eggeling, and Lotte Reiniger. After 1933 , the Nazi persecution of art brought artistic development in animated film to a standstill. In the 1950s, the American Disney-style animation so completely dominated the field that little progress was made in German animation until the late 1970s, at which time a special training centre for animation was established. The work in this program represents this recent animation movement in Germay, which places emphasis on visual force and an individual style in drawing, rather than films which depend on the tedious process of mass cel-drawings which attempt to mimic the Disney-style reality.

APRIL 1 **Saturday, 10 AM-4 PM**

ANIMATION WORKSHOP FOR HIGH SCHOOLERS

Highschool age kids...make an animated movie! This workshop will cover the basics of using cut paper and drawing techniques to create movie magic. We'll make a short, animated film during the workshop and have a screenings of it the following week (Sat. April 8, Noon) for family and friends at Chicago Filmmaker's theatre. Open to beginners.

Fee: $20 includes all materials. Registration deadline: March 24th

APRIL 1 **Saturday, 8 PM**

THE ADVENTURES OF PRINCE ACHMED
By Lotte Reiniger

German artist Lotte Reiniger pioneered a unique cut-out animation technique in which she photographed, frame by frame, silhouettes cut from paper or board. This silhouette technique was an extension of the ancient tradition of Eastern shadow theatre. ***The Adventures of Prince Achmed*** (1923-26, 61 min.) is the first feature-length animated film known to exist. Interweaving several tales from "The Arabian Nights," Reiniger used cut-out silhouettes against hand-tinted backgrounds to tell the story of Achmed's search for the bird princess from the magical island of Waq-Waq whom he loves but has lost through the wiles of an evil sorcerer. This magical and charming film remains one of the classics in the field of animation.

Reduced admission: $3 general/$2 CF Members

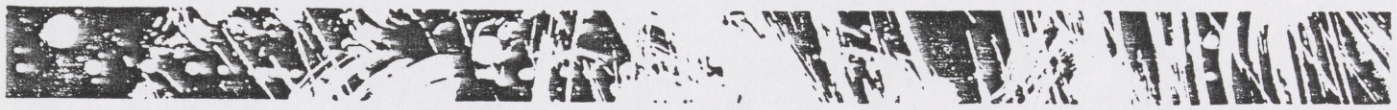


APRIL 7 **Friday, 8 PM**

VINCENT GRENIER Filmmaker in Person

A leading figure in the experimental film scene for over ten years, French- Canadian filmmaker Vincent Grenier, who is currently a visiting instructor at the School of the Art Inst. of Chicago, will be presenting his most recent works: ***I.D.*** (1988, 56 mins.)--Divided into four parts, the film "involved interviewing people with relatively uninhibited and expressive personalities. I asked them about events which had made them feel estranged and alienated from things or people around them. From these conversations, physical contexts were sought for their interactive possibilities." ***Time's Wake*** (1977-87, 14mins.) is another work that investigates issues of identity and the essential relationships between the individual and the social. Working from material from a previous incarnation of the film and from home movie footage, the film "represents an endearing but removed artifact, a strange contradiction between liveliness and frozenness."

Chicago FILMMAKERS



FILMS BY MICHAEL WALLIN
April 29, 1989

MONITORING THE UNSTABLE EARTH (1980, 20 min.)

FEARFUL SYMMETRY (1981, 15 min.)

ALONG THE WAY (1983, 20 min.)

DECODINGS (1988, 15 min.)

Michael Wallin was recently honored as one of three recipients of the Phelan Award for film, which is awarded to native California filmmakers. His most recent film ***Decodings*** has been screened at several film festivals and has received extensive critical attention. Made from found footage of films from the 1940s through the 1960s, primarily educational and scientific films, newsreels and documentaries, Wallin creates an intensely personal psycho-sexual-emotional portrait of himself, filtered through the metaphorical transformation of the manipulated footage. By taking the found images out of their original contexts, and then re-combining them in new ways, they are decoded and reinvested with new meaning. Wallin describes the process of choosing from the thousands of images he had collected over the years as a process of self-revelation: "My choice of imagery seemed to be motivated by an unconscious search for elements that related to my own past, for clues to a self -discovery. My concerns had to do with, for example, the kind of relationships possible between men, the possibilities for and barriers to intimacy, control and release, the ability to love and be loved."

The *Village Voice* said ***Decodings*** "is a profoundly moving, allegorical search for identity from the documents of collective memory . . . . Tales of wandering and searching are set to images of young boys boxing, praying, playing. Men perform feats of danger and abandon... The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago."

"***Along the Way*** is both a reminiscence and an on-going investigation into the nature of 'place.' Powerful (and painful) events in my life during the period of the film's completion certainly influenced its final emotional tone. It seems at times an elegy to my relationship with a lover." --Michael Wallin

Monitoring the Unstable Earth and ***Fearful Symmetry*** deal with the formal elements of light and composition, using single-frame shooting techniques.

MoMA FILM

CINEPROBE

A forum for independent and avant-garde filmmakers focusing both on experimental works and on personal and unusual narratives. Filmmakers are present.

Mondays at 6:30 p.m. (unless otherwise noted).
Available tickets free after 6:00 p.m.

May 7
Michael Wallin (San Francisco)
Screening of *Decodings* (1988), *Monitoring the Unstable Earth* (1980), *Tall Grass* (1968–80), *Sleepwalk* (1973), and *Along the Way* (1983).

WHAT'S HAPPENING?

A series of independently made films on social and political issues.

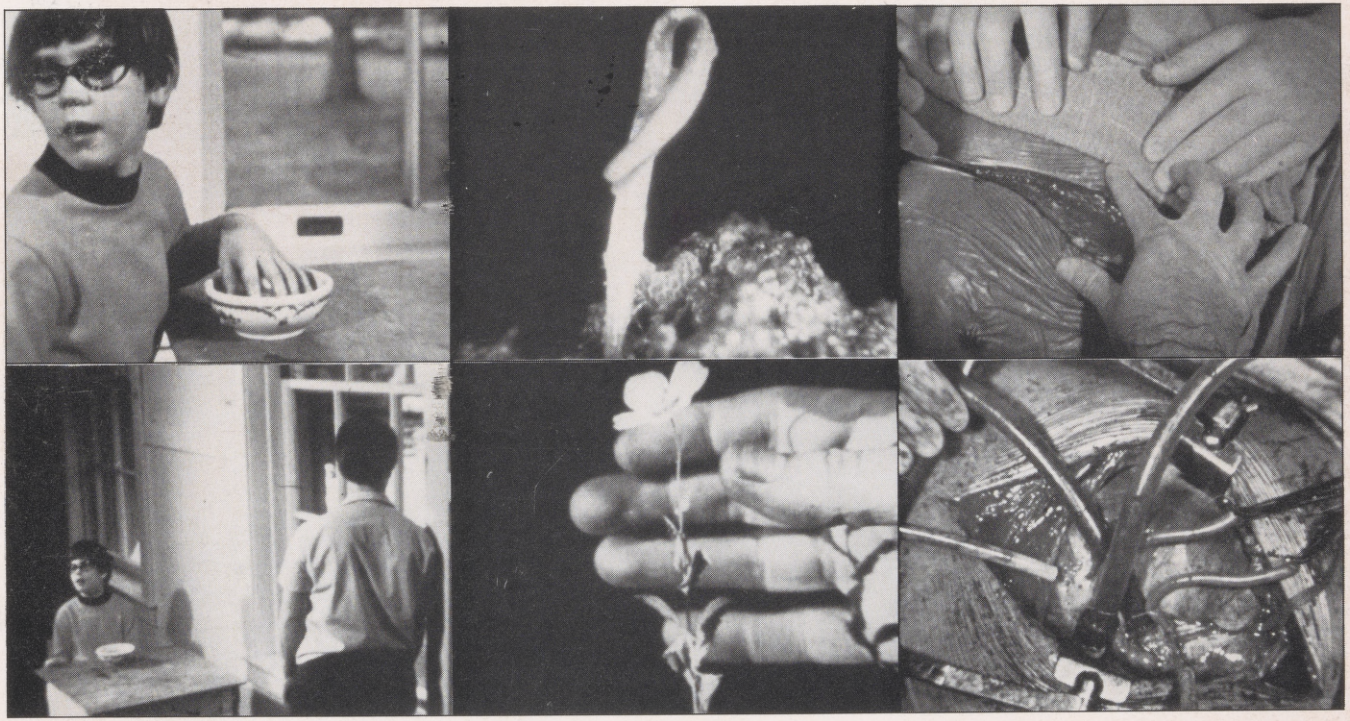
Thursdays at 3:00 and 6:00 p.m. (unless otherwise noted). Museum admission is on a pay-what-you-wish basis on Thursdays after 5:00 p.m.

May 3
Peacock's War (1989)
Robert McBride and Tom Marcyes
A Vietnam veteran's study of the life of the endangered grizzly bear and discovery of new life in himself.

May 10
In Memoriam: Emile de Antonio
Painters Painting (1972)
Interviews with New York-based painters including Jaspar Johns, Robert Rauschenberg, Frank Stella, and Andy Warhol, among others.

For daily film information, call (212) 708-9490.
Programs are made possible by grants from the NYSCA and the NEA.
The Roy and Niuta Titus Theater 2. 11 West 53 Street, New York.

The Museum of Modern Art



DECODINGS

DECODINGS

and other films by
MICHAEL WALLIN

MUSEUM OF MODERN ART
"CINEPROBE"

Monday, May 7 6:30pm
11 West 53 Street
New York, NY

FREE ADMISSION





FREDA WALLIN
736 FRENCHMANS RD.
STANFORD, CA 94305

WHAT'S HAPPENING? cont'd.

MAY 24
Deborah Shaffer
***Dance of Hope* (1989)**

Intimate portraits of eight Chilean women are interwoven with stark testimonies of others from the Association of Relatives of the Detained and Disappeared. Many of these women dig in Chile's northern desert, searching for the remains of relatives murdered by the military. (Courtesy First Run Features.) Musicians Sting and Wendy Blackstone provided the soundtrack.

MAY 31
Roberta Seligman
***Soldier's Heart* (1988)**

In this profile, World War II veteran Mel Seligman reveals his experiences as a soldier and the effect the war had on his life and family. The film was conceived and directed by the veteran's daughter and was shot in the countryside of Normandy, near the remains of German bunkers.

JUNE 7
Dennis O'Rourke
***Half Life: A Parable for the Nuclear Age* (1985)**

Half Life examines United States Government testing of nuclear weapons in the Marshall Islands from 1946 to 1958. The film presents evidence that the government elected not to evacuate several populated islands in order to establish the natives as a control group for testing the long- and short-term effects of a nuclear fallout. (Courtesy Direct Cinema.)

JUNE 14
Bob Connolly and Robin Anderson
***Joe Leahy's Neighbors* (1988)**

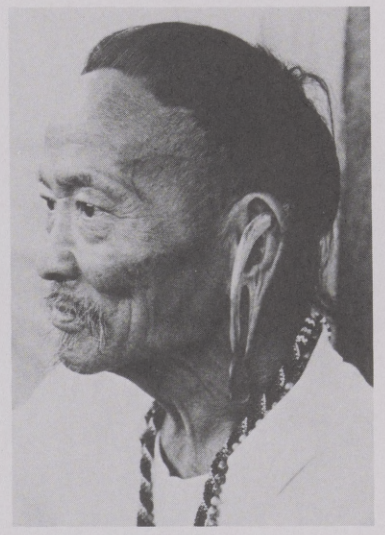
A tribe of aborigines in Papua, New Guinea, deeply rooted in its traditions, decides to get involved in the business of the coffee plantation that employs its people and that is owned by their neighbor, Joe Leahy. In a few short months, the tribe is simultaneously engaging in ancient ritual and attending meetings with bankers and lawyers as it enters the "age of business." (Courtesy Documentary Educational Resources.)

JUNE 21
Boyce Richardson for the National Film Board of Canada
***Super Companies* (1987)**

Focusing on the aluminum industry, *Super Companies* is a revealing portrait of the operations of multinational and transnational corporations and the effects of corporate decision-making on the economic well-being of individuals and countries. (Courtesy Bullfrog Films.)

JUNE 28
Marlene Booth
***The Forward: From Immigrants to Americans* (1988)**

This is the story of the *Jewish Daily Forward*, the world's most successful Yiddish newspaper, which has served hundreds of thousands of immigrants since its founding in 1897. (Courtesy Direct Cinema.)



Jeni Kendell and Paul Tait, *Blowpipes and Bulldozers* (1989), WHAT'S HAPPENING April 12

Public Transportation
SUBWAY: E or F to Fifth Ave./53 St.; B, D, or Q to 47–50 St./Rockefeller Center; N or R to Fifth Ave./60 St.
BUS: M1, M2, M3, M4, or Q32 to 53 St./Fifth or Madison Ave.; M5 to 53 St./Fifth Ave.

These programs are made possible in part by grants from the New York State Council on the Arts and the National Endowment for the Arts.

For daily film and video information, call (212) 708-9490.

The Museum of Modern Art
11 West 53 Street
New York, NY 10019

MoMA FILM



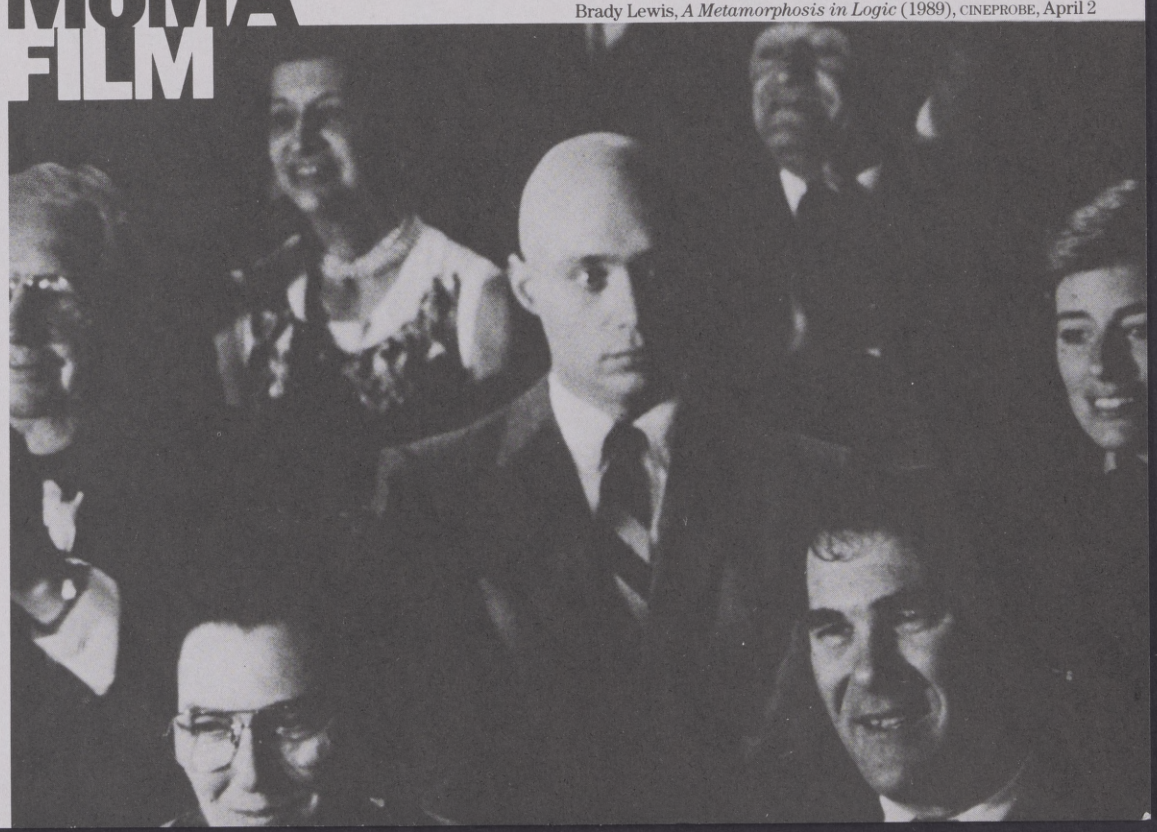
Leslie Thornton, *Peggy and Fred in Hell* (1982-89), VIDEO VIEWPOINTS March 5

Independent Film and Video Programs Spring 1990

The Museum of Modern Art

The Roy and Niuta Titus Theater 2
11 West 53 Street, New York

MoMA FILM



Brady Lewis, *A Metamorphosis in Logic* (1989), CINEPROBE, April 2



Michael Wallin, *Decodings* (1988), CINEPROBE May 7

CINEPROBE

A forum in which independent and avant-garde filmmakers present and discuss their work. The series focuses both on experimental works and on personal and unusual narratives.

Mondays at 6:30 p.m. (unless otherwise noted). Available tickets free after 6:00 p.m.

FEBRUARY 5
Phil Solomon (Boston)

This program of Phil Solomon's Super-8 and 16mm works includes *The Exquisite Hour* (1989), *Remains To Be Seen* (1989), *The Secret Garden* (1988), *What's Out Tonight Is Lost* (1983), *Nocturne* (1980), and *The Passage of the Bride* (1970–80). Solomon makes mysterious and elegiac films out of both found and original footage. He often modifies the quality of light and image in the printing process to create vivid depictions of unsettling dream states.

FEBRUARY 12
Raúl Ruiz (Chile/France)

Celebrated Chilean filmmaker Raúl Ruiz presents his feature film, *The Territory* (1981), about several Americans lost in a territory from which they cannot escape. This rarely seen film stars Isabelle Weingarten and Paul Getty, Jr. (Print courtesy Pierre Cottrell.) Ruiz has made several international films and is currently shooting a new feature, *The Golden Boat*, in New York.

APRIL 2
Brady Lewis (Pittsburgh)

Brady Lewis presents his 16mm films *A Metamorphosis in Logic* (1989), *Quick Opener* (1987), *The Suicide Squeeze* (1986), *No Action* (1982), and *Frequent Seas* (1980). Brady's films are playful, experimental works that juxtapose different film genres, such as *film noir* and the American comedy. Brady also premieres his most recent Super-8 film, *Prize Day* (1990).

APRIL 30
Scott Stark (San Francisco)

Scott Stark's 16mm films—*The Sound of His Face* (1988), *Satrapy* (1988), and the premiere of *Protective Colorations* (working title, 1990)—are made with a still camera adapted for motion-picture stock. Other abstract films in the program are *Air* (1986), *Hotel Cartograph* (1983), *Degrees of Limitation* (1982), and *The Function of the Gland in Relation to the Stimulus* (1982).

MAY 7
Michael Wallin (San Francisco)

In his most recent film, *Decodings* (1988), Michael Wallin uses appropriated film footage from the late forties and fifties. By isolating images from their original contexts and recombining them, Wallin strips the images of their intended messages, decoding them, in effect. The filmmaker also presents *Monitoring the Unstable Earth* (1980), as well as his autobiographical works *Tall Grass* (1968–80), *Sleepwalk* (1973), and *Along the Way* (1983).

MAY 21
Betzy Bromberg (Newhall, California)

Betzy Bromberg presents two 16mm works of current social interest: *Body Politic (God melts bad meat)* (1988) examines the relationships among high-technology medicine, religion, politics, and the American family; *Petit Mal* (1978) incorporates varied imagery underscored by an audio collage of rap, mood music, and sound effects.

JUNE 4
Peggy Ahwesh (New York)

Peggy Ahwesh's *Martina's Playhouse* (1989) examines the world of a young girl before she is dominated by social conventions. This Super-8 film raises issues about female sexuality and the complex relationship of a performer to the camera. Ahwesh also premieres *In Plato's Cave* (1990) and *The Dead Man* (with Keith Sanborn, 1989).

VIDEO VIEWPOINTS

A series in which independent videomakers present and discuss their work, techniques, and theories.

Mondays at 6:30 p.m. (unless otherwise noted). Available tickets free after 6:00 p.m.

FEBRUARY 26
David Shulman
"Escape from the Vast Wasteland"

David Shulman's video, *Everyone's Channel*, traces the history of cable access, from its inception in the late sixties to the present. This work combines footage of archival and recent cable programming with interviews and explores the economic, historical, political, and technical aspects of alternative television.

MARCH 5
Leslie Thornton
"Peggy and Fred in Hell"

Leslie Thornton, who works in both film and video, presents her five-part series *Peggy and Fred in Hell*, begun in 1982. These works often combine early film soundtracks with contemporary dramatizations and resemble a darkly comic version of a science-fiction film. She also shows her most recent work, *The So-Called Duck Factory* (1989).

This evening is a joint presentation of the Video Viewpoints and Cineprobe lecture series.

MARCH 12
Marlon Riggs "Tongues Untied"

California-based director and performer Marlon Riggs presents *Tongues Untied*, a video about the black homosexual experience. Using personal testimony, dance, poetry, and rap, Riggs explores identity and cultural stereotype and confronts the power of homophobia and racism.

WHAT'S HAPPENING?

A series of independently made films on social and political issues.

Thursdays at 3:00 and 6:00 p.m. (unless otherwise noted). Museum admission is on a pay-what-you-wish basis on Thursdays after 5:00 p.m.

FEBRUARY 22
William Greaves with Toni Morrison
***Ida B. Wells: A Passion for Justice* (1989)**

This film documents the life and times of Ida B. Wells, the pioneering African-American journalist, social activist, suffragist, and anti-lynching crusader of the late nineteenth and early twentieth centuries. Her story is told through vintage photographs, rare lithographs, and interviews with scholars, as well as on-camera readings by Toni Morrison from Ida B. Wells's autobiography.

APRIL 1
A Tribute to Leo Seltzer

Leo Seltzer, an American social-documentary filmmaker whose career spans over half a century, has made more than sixty films. This program features five works: *America Today* (1932), *First Steps* (1947), *Fate of a Child* (1950), *Progress Through Freedom* (1962), and *Invitation to India* (1962). One of the founders of the Film and Photo League, Seltzer received many international awards for his work, including an Academy Award for Best Documentary. In 1962 he served as cinema-biographer to the White House for President John F. Kennedy.

APRIL 12
Jeni Kendell and Paul Tait
***Blowpipes and Bulldozers* (1989)**

The Penan, a unique tribe of rain-forest nomads who for centuries have lived peacefully in a remote part of Malaysia, are being forced out of existence by loggers. This film was made by an Australian crew hoping to publicize the tribe's plight.
(Courtesy Bullfrog Films.)

APRIL 26
Ned Johnston and Susan Todd
***The Lost Army* (1989)**

This film documents a zany search for the remains of a Persian army that reportedly vanished 2,500 years ago in the western desert of Egypt. Expedition leader and novelist Gary Chafetz and his crew spent five months on a fruitless exploration which ultimately became a bizarre, comic odyssey in which everything went wrong.

MAY 3
Robert McBride and Tom Marcyes
***Peacock's War* (1989)**

Shattered by his experience in the Vietnam War, Douglas Peacock set up a new life in the uninhabited wilderness of the American West. There he became interested in the life of the endangered grizzly bear. This film documents Peacock's study of this intelligent and dangerous animal and shows how Peacock discovered new life in himself.
(Courtesy Bullfrog Films.)

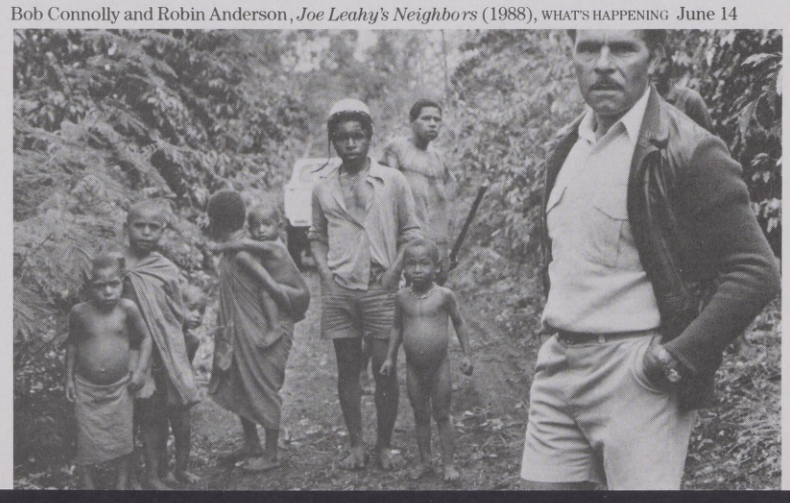
MAY 10
In Memoriam: Emile de Antonio
***Painters Painting* (1972)**

In this film, Emile de Antonio interviews painters working in New York between 1940 and 1970, when New York became the center of the international art world. Shot with a hand-held camera in the artists' studios, the dialogue is casual and improvised. The art is filmed in color; the interviews in black and white. *Painters Painting* features Jasper Johns, Robert Rauschenberg, Frank Stella, and Andy Warhol, among others.

MAY 17
Lou Werner and Ned Johnston
***Voice of the Whip* (1989)**

This ethnographic documentary covers a 40-day, 800-mile camel drive from the Kordofan province in the western Sudan to the Egyptian market. The crew was accompanied by Arab drivers and their three camel herds. The film records the activities of the drivers and includes camel-thief stories, classical poetry recitations, and camel-driving songs.

Bob Connolly and Robin Anderson, *Joe Leahy's Neighbors* (1988), WHAT'S HAPPENING June 14



The Museum of Modern Art Department of Film

22 Season
1990

CINEPROBE
An Evening with Michael Wallin (San Francisco)

Monday, May 7 at 6:30
Screening of:

TALL GRASS(1968-1980)	16mm	12 min.
MONITORING THE UNSTABLE EARTH (1980)	16mm	20 min.
FEARFUL SYMMETRY (1981)	16mm	15 min.
ALONG THE WAY (1983)	16mm	20 min.
DECODINGS (1988)	16mm	15 min.

Entire program 82 minutes
Filmmaker present

*****

About the films:

TALL GRASS: A collection of vignettes inspired by Wallin's association with filmmaker Bruce Baillie.

"The material for this film was shot in regular-8mm in 1968, during a summer spent in Mendocino, and blown up and edited in 16mm in 1980. 'Tall Grass'...represents some of my first, tentative forays into motion picture making, some twenty years ago, and evolved out of a great deal of excitement with the possibilities of the medium...Bruce was a terrific teacher (mostly by example) and I still feel that he has been my primary influence and source of inspiration."--Michael Wallin

MONITORING THE UNSTABLE EARTH: "Landscape (and citycscape) have always exerted a compelling attraction for me as a collector of images...in 'Monitoring', my interest was in presenting a sort of "topological revue" which could possibly generate a sort of visual de-attachment, suppress habitual response patterns (naming, judging, etc.), and enable the viewer to really SEE. Human beings appear in this film as a sort of counterpoint (as expressed in their art, work, and rituals), yet really are just part of the landscape."--Michael Wallin.

"...The eye of the camera embraces the essential surprise of the familiar--in landscapes, recurring human figures, art objects in natural and museum settings, paring away dross and fixing together a moving panorama of perceptual dares. The visuals are bonded together with an intriguing soundtrack."--Calvin Ahlgren, San Francisco Chronicle.

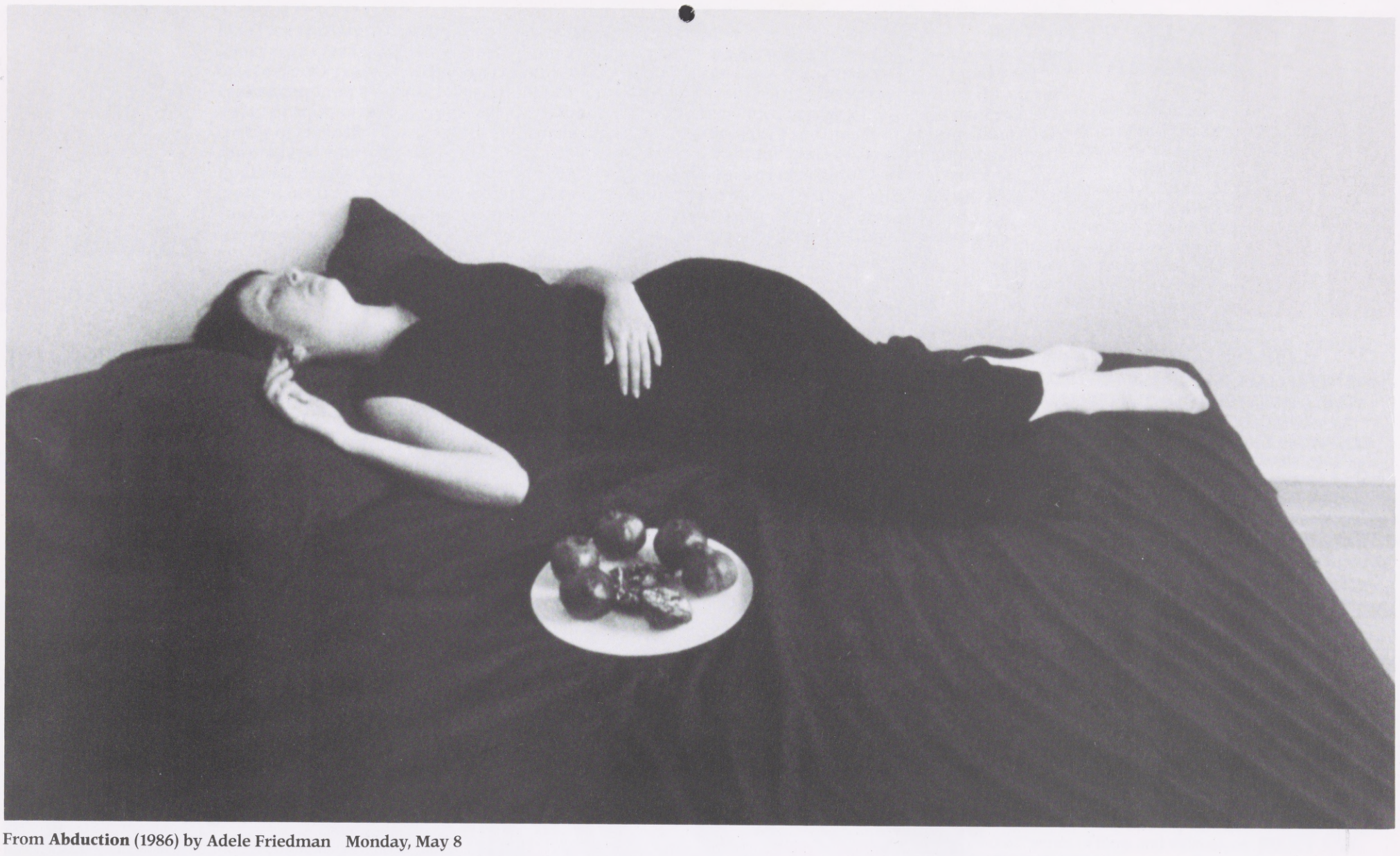
FEARFUL SYMMETRY: "Uses precisely (mathematically) determined single-framing to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field."--Michael Wallin

ALONG THE WAY: "This film is a visual journal, a personal travelogue, a filmic diary. Formal camera and editing strategies that I had been developing and perfecting for several years are brought to bear on people and events. Nonetheless, the overriding interest in landscape persists, so the result is an interesting tension between the formal and the personal, the offhand gesture and the deliberate visual tactic. Friends who populate the images provide personal anecdotes for the soundtrack. 'Along the Way' is both a reminiscence and an on-going investigation into the nature of "place". Powerful (and painful) events in my life during the period of the film's completion certainly influenced its final emotional tone..." --Michael Wallin

DECODINGS: Made from found footage of films from the 1940s through the 1960s, primarily educational and scientific films, newsreels and documentaries, Wallin creates an intensely personal psycho-sexual-emotional portrait of himself, filtered through the metaphorical transformation of the manipulated footage. By taking the found images out of their original contexts, and then re-combining them in new ways, they are decoded and reinvested with new meaning. Wallin describes the process of choosing from the thousands of images he had collected over the years as a process of self-revelation: "My choice of imagery seemed to be motivated by an unconscious search for elements that related to my own past, for clues to a self-discovery. My concerns had to do with, for example, the kind of relationships possible between men, the possibilities for and barriers to intimacy, control and release, the ability to love and be loved." -- Chicago Filmmakers, 1989.
"...a profoundly moving, allegorical search for identity from the documents of collective memory..." (The Village Voice)

About the Filmmaker
Michael Wallin began making films in 1968, and studied with filmmakers Bruce Baillie, James Broughton and Peter Kubelka. He received an M.A. in Film from San Francisco State University in 1976. From 1978 to 1986, he worked as Co-Manager of Canyon Cinema, a large independent film distribution company, and taught courses in filmmaking and film aesthetics at California College of Arts & Crafts in Oakland. He owned and operated a negative cutting business in San Francisco from 1985-1989. His films have been screened throughout the United States and Europe, and he has had over 20 one-person shows. His next film, tentatively titled 'Further Clues to a Self-Discovery', is an examination/ contemplation of the mechanicsms of erotic desire and fantasy from the perspective of a gay male.

Filmography
MENDOCINO (1968); PHOEBE AND JAN (1968); KALI'S REVUE (1972); AS THE WHEEL TURNS (1973); SLEEPWALK (1973); THE PLACE BETWEEN OUR BODIES (1976); GREED, OR BUFFALO BABA (1972/1980); TALL GRASS (1980); COOL RUNNINGS (1980); MONITORING THE UNSTABLE EARTH (1980); FEARFUL SYMMETRY (1981); ALONG THE WAY (1983); DECODINGS (1988).



From **Abduction** (1986) by Adele Friedman Monday, May 8

FILMFORUM

MONDAY, MAY 22
MICHAEL WALLIN

San Francisco filmmaker Michael Wallin's work over the past 20 years has embraced many subjects and creative approaches, yet each film conveys his direct and deeply felt involvement with the material at hand. His most recent film, ***DECODINGS*** (1988)—a grand prize winner at the 1988 Black Maria Film Festival—is an ephemeral, experimental work that employs appropriated film footage referencing the late 1940s/ early 1950s. Isolating images from their original contexts, then recombining them in new relationships, strips the images of their rigidly processed messages, in effect, *decoding* them. In addition to ***DECODINGS***, Wallin will present ***TALL GRASS*** (1968/80), a collection of vignettes inspired by Wallin's association with filmmaker Bruce Baillie; ***SLEEPWALK*** (1973), ***MONITORING THE UNSTABLE EARTH*** (1980) and ***ALONG THE WAY*** (1983).

MONDAY, MAY 29
RECENT FILMS: Bastajian, Brakhage, Gazzo, Gottheim, Guccione & Miremont

Tonight's program features an eclectic mix of recently completed and/or distributed films highlighted by a reprise presentation of Michael Guccione's 1988 film, ***COUPLED ENTRIES***, premiered at Filmforum last year. ***COUPLED ENTRIES*** is a superb illustration of previously unrendered portions of Bram Stoker's famous horror novel, accompanied by a playful and maddening series of sight gags, puns, and comedic tactics inspired by the genius of Ernie Kovacs. Other films—all receiving their Los Angeles premieres—include ***YELLOW ARIA*** (1986) by Tina Bastajian, a humorous and ironic series of vignettes which form confessional outbursts of the symptoms of losing the loved object of desire; ***LOUD VISUAL NOISES (Sound Version)*** and ***MATINS*** (both 1988) by Stan Brakhage; ***THE RED THREAD*** (1987) by Larry Gottheim, based on a Hindu legend, the filmic metaphor of a thread or weave achieves heightened form in a new, rich metaphorical labyrinth; ***DAS FLORENZER TAGEBUCH (The Florentine Diary)*** (1988) by Los Angeles filmmaker Monica Gazzo, a sensuous and hypnotic exploration of light as an act of love, transformation and struggle; and ***TRANSITIONAL PIECE #1*** (1989) by Los Angeles filmmaker Mark Miremont.

MONDAY, JUNE 5
NEW GERMAN EXPERIMENTAL FILMS Presented by Alf Bold

Alf Bold, film programmer at the Kino-Arsenal in West Berlin and former programmer at the Collective for Living Cinema in NYC, will be present to introduce and discuss a varied program of new films (1982-88) from West Germany. Bold, who curated the remarkable survey of German Experimental Film presented at Filmforum in 1985, will screen the following: ***HOLLYWOOD KILLED ME*** (1988) by Christoph Janetzko, ***ON THE BALANCE*** (1988) by Klaus Telscher, ***STIEF*** (1988) by Stefan Sachs, plus other films. **This program is presented in cooperation with the Goethe Institute, Los Angeles.**

MONDAY, JUNE 12
NO SCREENING

MONDAY, JUNE 19
CRAIG SCHLATTMAN

Los Angeles filmmaker Craig Schlattman will present a selection of his films, including the premiere of his latest work, ***SUBMITTING***, a film which metaphorically explores the politics of submission. Schlattmann's brutally candid films—in which he often appears as a performer—are designed to provoke an immediate, visceral response from the viewer; one cannot watch his films and remain detached from the action on-screen. Schlattmann's first one-person program at Filmforum will include a wide range of filmic approaches, from the filmmaker punching his way out of a gigantic paper bag in ***BAG***, to the direct frontal assault on the audience in ***(TENSE) MR. BILLINGSGATE*** (1986), to a structural allegory in narrative style in the film, ***BOAT***. The complete program will include ***HONEST*** (1985), ***BAG*** (1986), ***(TENSE) MR. BILLINGSGATE*** (1986), ***SLAP*** (1987), ***BOAT*** (1987), and ***SUBMITTING*** (1989).

MONDAY, JUNE 26
THE PERENNIAL CINEMA: HARRY SMITH'S *HEAVEN AND EARTH MAGIC*

Harry Smith's eccentric work on alchemy and the creation of the world, ***HEAVEN AND EARTH MAGIC*** (c.1960), remains one of the few true masterpieces of feature-length animated cinema. The hermetic brilliance of Smith's extended venture into the realm of Magic and Cabalistic innuendo has been unmatched by any other filmmaker; despite his great influence upon a small group of cognoscenti, his ***HEAVEN AND EARTH MAGIC*** has been consistently undervalued by avant-garde and animated film devotees and has been rarely presented. Smith's description of the film provides ample evidence that ***HEAVEN AND EARTH MAGIC*** is no innocuous little cartoon: "The first part depicts the heroine's toothache consequent to the loss of a very valuable watermelon, her dentistry and transportation to heaven. Next follows an elaborate exposition of the heavenly land in terms of Israel, Montreal and the second part depicts the return to earth from being eaten by Max Muller on the day Edward the Seventh dedicated the Great Sewer of London." This multi-levelled, arcane, and wildly imaginative film provides the viewer with a rich and subtle film experience that he or she will not soon forget.

Design, Typesetting & Printing: LETTRA 3974 W. 6th Street, Los Angeles, CA 213/480-0550

FILM FORUM, INC.
at LACE (Los Angeles Contemporary Exhibitions)

P.O. BOX 7232 BEVERLY HILLS, CA 90212-7232

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Filmforum's Spring schedule is highlighted by **DIALOGUES**, a series of in-person presentations by filmmakers whose current work represents the variety of diverse and exciting new approaches to experimental film form. The majority of programs will present films which have never been seen in Los Angeles, and will include special premieres of films by Bruce Elder, Leslie Thornton, Chris Welsby, Phil Solomon, and Craig Schlattmann, in addition to a celebration in honor of James Broughton's 75th birthday, and a program of new films from West Germany curated by Alf Bold.

FILMFORUM PROGRAMS at LACE
(Los Angeles Contemporary Exhibitions)

1804 Industrial Street
Los Angeles, CA



PROGRAMS BEGIN AT 8:00 P.M.
ADMISSION: $5.00
INFORMATION:
(213) 276-7452
or (714) 923-2441

Albert Kilchesty: Program Director
Richard Amromin: Administrative Director
Stuart Boone & Linda Tadic: Exhibition Assistants

Filmforum programs are supported in part by grants from **the National Endowment for the Arts, the California Arts Council, the National/State/County Partnership, the John D. and Catherine T. MacArthur Foundation, and the J. Paul Getty Trust Fund for the Visual Arts.**

FILM FORUM, INC.

May 22, 1989

DECODINGS and other films by
MICHAEL WALLIN
Filmmaker In Person

TALL GRASS (1968/80) 12 min. color/silent
The material for this film was shot in regular 8mm in 1968, during a summer spent in Mendocino, and blown up and edited in 16mm in 1980. It consists of fragments I was always fond of that never made it into my first two films, shot that summer. There are two reasons why I'm beginning the program with TALL GRASS. First, it represents some of my first, tentative forays into motion picture making, some twenty years ago, and evolved out of a great deal of excitement with the possibilities of the medium. Second, much of the impetus for this collection of vignettes came from my association with Bruse Baillie, who I studied with and beacme a kind of apprentice to that summer. Bruse was a terrific teacher (mostly by example) and I still feel that he has been my primary influence and source of inspiration.

MONITORING THE UNSTABLE EARTH (1980) 20 min. color/sound
Landscape (and cityscape) have always exerted a compelling attraction for me as a collector of images. Powerfully evocative in a way that can generate a profound feeling of peace, a disturbing sense of unease, a tug of nostalgia, or whatever, these sorts of primal images fascinate me. In MONITORING...(shot primarily in California, Nevada, and Colorado), my interest was in presenting a sort of "topological revue" which could possibly generate a sort of visual de-attachment, suppress habitual response patterns (naming, judging, etc.), and enable the viewer to really SEE. Human beings appear in this film as a sort of counterpoint (as expressed in their art, work, and rituals), yet really are just a part of the landscape.

FEARFUL SYMMETRY (1981) 15 min. color/silent
"Long live dynamic geometry, the movement of points, lines, surfaces, volumes..." (Dziga Vertov).
Uses precisely (mathematically) determined single-framing to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field.

ALONG THE WAY (1983) 20 min. color/sound
This film is a visual journal, a personal travelogue, a filmic diary. Formal camera and editing strategies that I had been developing and perfecting for several years are brought to bear on people and events. Nonetheless, the overriding interest in landscape persists, so the result is an interesting tension between the formal and the personal, the offhand gesture and the deliberate visual tactic. Friends who populate the images provide personal anecdotes for the soundtrack. ALONG THE WAY is both a reminiscence and an on-going investigation into the nature of "place." Powerful (and painful) events in my life during the period of the film's completion certainly influenced its final emotional tone; it seems at times an elegy to my relationship with a lover.

--over--

P.O. BOX 7232, BEVERLY HILLS, CA 90212-7232 · (213) 276-7452

DECODINGS (1988) 15 min. b&w/sound

Human behavior, rituals and customs, and learning processes are encoded in it's media records, film among them. Isolating images from their original context, then re-combining them in new relationships intrigued me as a way of stripping the images of their rigidly processed images, of decoding them. This "collage" or "found footage" film draws from educational and scientific films, newsreels and documentaries primarily from the late forties through the early sixties. Guided by certain thematic and formal strategies as the film was being constructed, very personal concerns clearly began to emerge, of a nearly "autobiographical" nature. My choice of imagery seemed to be motivated by an unconscious search for elements that related to my own past, for clues to a self-discovery. I enlisted the collaboration of a life-long friend (a doctor and writer) who I presented with a written piece, autobiographical in nature, that was simply too naked and clinical to be used for the film. I suggested he develop a text for a spoken narration, including characters and vignettes, that would incorporate the ideas I had given him. My concerns had to do with, for example, the kind of relationships possible between men, the possibilities for and barriers to intimacy, control and release, the ability to love and be loved. DECODINGS is an emotional, psycho-sexual self portrait in the third person, filtered through anecdote and parable.

Filmforum programs are supported in part by grants from the National Endowment for the Arts, the California Arts Council, the National/State/County Partnership, the John D. and Catherine T. MacArthur Foundation, and a grant from the J.Paul Getty Trust Fund for the Visual Arts.

University Art Museum

Pacific Film Archive

● **Tuesday June 27**

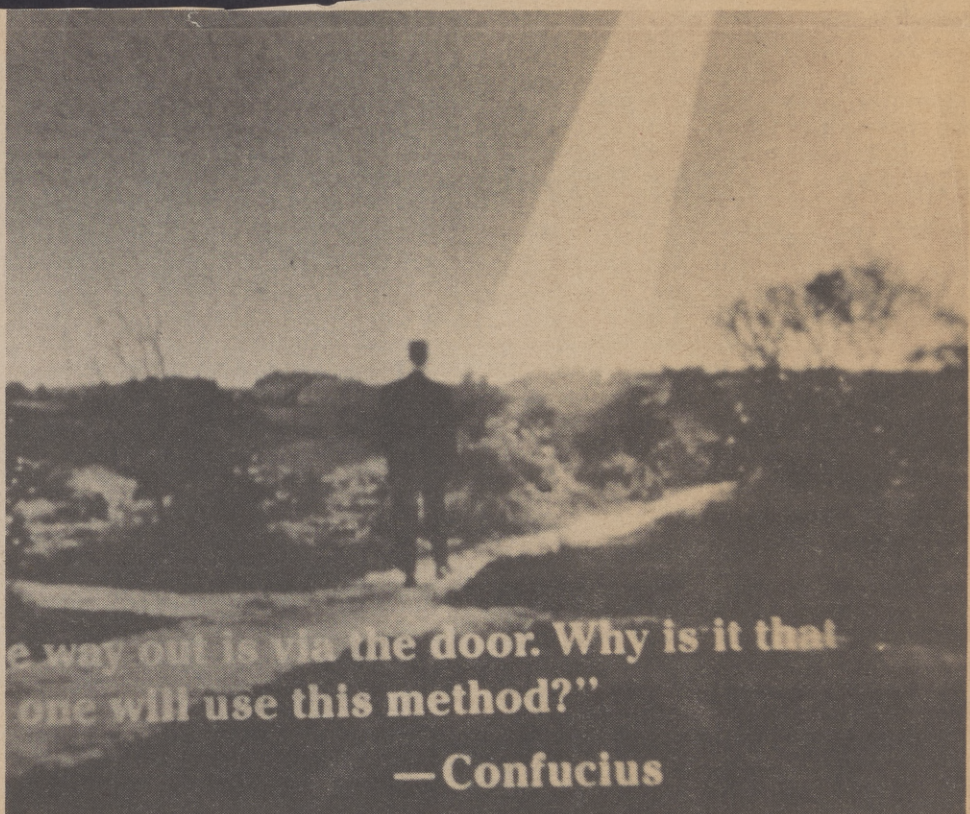
Avant-Garde Film

Decodings and Other Films by Michael Wallin, Artist in Person 7:30

Michael Wallin has been at the nerve center of San Francisco filmmaking since the late sixties, when he studied with Bruce Baillie, James Broughton and Peter Kubelka; he was for years a co-manager of the Canyon Cinema Cooperative. More recently, Wallin was a recipient of the 1988 Phelan Art Awards in Filmmaking. Robert Anbian in *Release Print* describes Wallin's films as "intensely personal, autobiographical works [which] seek a kind of metaphoric transformation in the manipulated film image."

Tall Grass (1968/1980, 15 mins, Silent, Color): Portrait of the artist as a young romantic: shot in 8mm in 1968, during a summer spent in Mendocino, and blown up and edited in 16mm in 1980. **Monitoring the Unstable Earth** (1980, 20 mins, Color): In *Monitoring*...my interest was in presenting a sort of "topological revue" which could possibly...suppress habitual response patterns (naming, judging, etc.), and enable my viewer to really SEE. **Fearful Symmetry** (1981, 15 mins, Silent, Color): The film uses precisely mathematically determined single-framing...to forcefully bring to consciousness an inherent symmetry and balance in the visual field. **Along the Way** (1983, 20 mins, Color): A visual journal...The overriding interest in landscape persists; the result is an interesting tension between the formal and the personal... --Michael Wallin

Decodings (1988, 15 mins, B&W): Wallin's acclaimed new film explores the possibilities of, and barriers to, intimate relationships between men in our society by "decoding" the messages conveyed in our collective media consciousness. The result is "a profoundly moving, allegorical search for identity from the documents of collective memory, in this case found footage from the forties and fifties. Wallin unfolds his

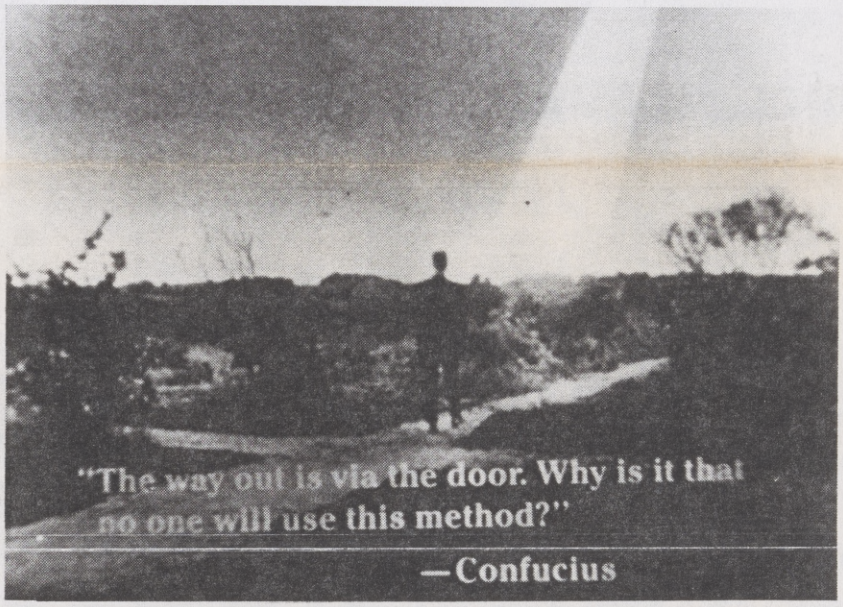


Avant-Garde Filmmakers Michael Wallin and Barbara Hammer will appear in person on June 27 and 29 respectively. Above: *Decodings* by Michael Wallin. Below: *Endangered* by Barbara Hammer.

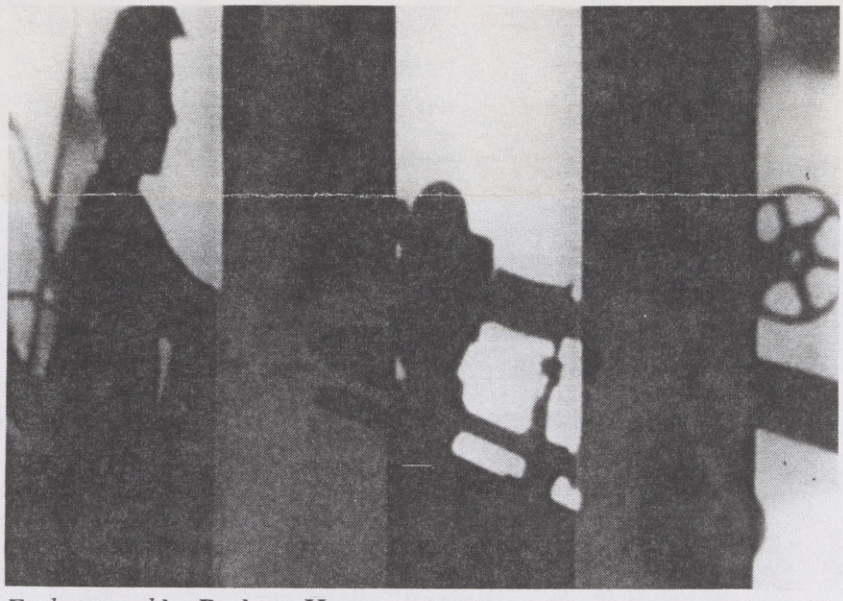
Pacific Film Archive

Avant-Garde *and* Independent Film+Video

● **Pacific Film Archive**
University Art Museum
University of California, Berkeley
2625 Durant Avenue
Berkeley, CA 94720



Decodings **by Michael Wallin**



Endangered **by Barbara Hammer**

● **Tuesday June 6**

"The Other Side of the Moon"

A Page of Madness (Teinosuke Kinugasa, 1926) with **Maniac Chase** (Edwin S. Porter, 1904) and **The Folly of Dr. Tube** (Abel Gance, 1914) 7:30

The Cabinet of Dr. Caligari (Robert Wiene, 1919) 9:10

● **Tuesday June 13**

Alf Bold Introduces:

German Avant-Garde Cinema of the Eighties 7:30

● **Tuesday June 27**

Michael Wallin in Person:

Decodings and Other Films 7:30

● **Thursday June 29**

Barbara Hammer in Person:

Endangered and Other Films and Videos 7:30

▶ For more information, phone 642-1412 or see the University Art Museum's monthly Calendar.

RSVP:
529-4116
Robin Vachal
Beth Stryker

337 e. 8th Street
between Ave B & C
Gold Door



Readings

Brian Goldfarb &
Lisa Cartwright
Radiography, Cinematography,
and the
Decline of the Lens

Richard Dyer
Shades of Genet

Readings available at
The New School
Film Department
66 5 ave 4th Floor
ask for Lori Hiris

Queer \'kwi(ə)r\

A GROUP EXHIBITION

JANUARY 13 through 27, 1994

Opening Reception: Thursday, January 13 • 6:00 to 9:00 p.m.

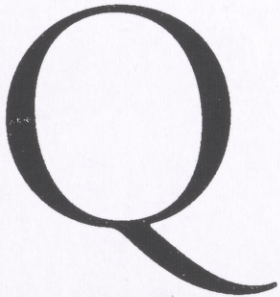
PARTICIPATING ARTISTS:

BURTON CLARKE • JOHN COPOULOS • KEITH HALE
GARY LLAMIDO • ANTHONY A. MANGLICMOT • K. MAX MELLENTHIN
FREDDIE NIEM • MICHAEL POISSON • TREVOR SOUTHEY
ERIC STOCKMAN • KIRK STOLLER • MICHAEL WALLIN • BRIAN WICKERSHAM

A limited edition of t-shirts commemorating the exhibition will be available for sale at the show.

Belcher Studios Gallery is located between 14th and Duboce Streets, one block west of Church and Market Streets.
Gallery Hours: Thursday through Saturday, noon to 5:00 p.m. Tuesday and Wednesday by appointment.
For further information, call Anthony A. Manglicmot (415) 626-8917

Belcher Studios Gallery
69 Belcher Street
San Francisco, CA 94114





Cinemathèque

Fall 95 Highlights

Frederick Wiseman ▸ Trinh T. Minh-ha's *A Tale of Love* ▸ Ellen Bruno ▸ Jon Moritsugu ▸ JG Chapman ▸ Bruce Conner's *Television Assassination* ▸ Steve Fagin ▸ *Festival Celluloidall* ▸ Michael Wallin ▸ *Lightcone Films* with Yann Beauvais ▸ Janis Crystal Lipzin ▸ Paul McCarthy ▸ Laura Poitras ▸ *Cult Rapture* with author Adam Parfrey ▸ new releases by Andy Warhol ▸ an evening with Jennie Livingston ▸ James Benning ▸ Kiti Luostarinen ▸ *homescreening* with Christian Farrell ▸ and lots more...

▸ Join us as we celebrate the San Francisco Cinematheque's 35th Season! Tracing our lineage to the 1960-61 Canyon Cinema screenings begun by Bruce Baillie, the Cinematheque remains one of the world's few regular exhibitors of independent, personal art film and video. We are, ourselves, a truly independent group: operating with minimal institutional support, we produce nearly 100 exhibitions in San Francisco and beyond, as well as several one-of-a-kind publications each year, doing this all on a shoestring budget. Over these 35 years our mission has remained the same: showing the most exciting, original cutting-edge moving image art being made. We have premiered thousands of new works by artists from the Bay Area and all over the world, many of which are now landmarks of the personal, avant-garde cinema. No matter how conservative and repressive the political climate may be, the Cinematheque will continue to do what it has done best for 35 years—champion a personally expressive, *alternative* cinema.

San Francisco Cinematheque turns 35!

HIGHSCHOOL by Frederick Wiseman

A Tale of Love by Trinh T. Minh-ha



San Francisco Cinematheque
480 Potrero Avenue
San Francisco, CA 94110
Phone 415. 558. 8129
Fax 415.558. 0455

Address Correction Requested

The San Francisco Cinematheque is supported in part with funds from:

the National Endowment for the Arts, the California Arts Council, Bank of America, San Francisco's Grants for the Arts, The Fleishhacker Foundation, The William and Flora Hewlett Foundation, The Bernard Osher Foundation, The Rockefeller Foundation, The Zellerbach Family Fund, Business Members Charles Schwab Corporation Foundation and Monaco Film and Video, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts at Yerba Buena Gardens.

Freda Wallin
736 Frenchman's Rd.
Stanford CA 94305

Underground Unearthed!

Free Films on Sundays at 5:30

Here's a chance to see famed but still underground classic (and some recent) avant-garde films, all programs under 75 minutes.

October 8, 1995
The End (1953) by Christopher MacLaine; *Meshes of The Afternoon* (1943) by Maya Deren & Alexander Hammid, *Ritual In Transfigured Time* (1946), *A Study In Choreography for Camera* (1945) all by Maya Deren

October 22, 1995
Bimbo's Initiation (1933) by Dave Fleischer; *Heaven & Earth Magic Feature* (1950-60) by Harry Smith

November 12, 1995
Time Being (1991) by Gunvor Nelson; *T,O,U,C,H,I,N,G,* (1968) by Paul Sharits; *Eat* (1963) by Andy Warhol

December 3, 1995
Little Stabs At Happiness (1959-63) by Ken Jacobs; *Hold Me While I'm Naked* (1966, original Kodachrome print) by George Kuchar; *Flaming Creatures* (1963) by Jack Smith

December 17, 1995
The Children's Party (1940s) by Larry Jordan & Joseph Cornell; *The Blood of Jesus* (1941) by Spencer Williams

Join *Now!*

The opening of our thirty-fifth season is the perfect time to join the Cinematheque. Check out our new membership categories and rewards and become a member today. If you are already a member, rejoin at the next higher level and receive the gifts of your new category. Your generous support goes directly back to artists in the form of film rental fees and honoraria for personal appearances. Over the years we have supported more than three thousand artists in this way!

All members receive calendars and newsletters via first class mail. Members can reserve tickets by calling in advance, will be invited to annual member get-togethers and other special members-only events.

Are you employed by a company that has a matching gifts program? If so, your membership fee can be doubled or tripled. Check with your personnel department, or call us for details.

Volunteers & Interns

Thanks once again to our many wonderful and talented volunteers and interns, several of whose films will screen at the Cinematheque on October 5. Don't miss this unique show! Special thanks go to Tim Wilkins who lovingly edited and designed *Bruce Baillie Life Work*, C Whiteside who edited and formatted our *1994 Program Note Booklet*, and, of course, to Jeff Zwerner and Deborah Whitney who have designed our last five calendars, three of which were chosen to be included in the prestigious American Center for Design's 100 Show.

We need and welcome new faces at the Cinematheque this fall, so if you're interested in helping us out in the areas of publicity, publications, research, bulk mailings, office projects, and more, give Irina a call at Cinematheque office @ 558-8129. College credit available.

Thanks to new and recently renewed Cinematheque Members :

Linda Alband
Sylvia Anker
Claire Bain
Art Brandenburg
Rena Bransten
Jerome Carolfi
Kristin Cato
Claire Chafee
Jamie Cherry
Lucy Childs
Stefan Ferreira Clüver
Alan J. Coleman
Karen Cooper
Rob Danielson
Nathaniel Dorsky & Jerome Hiler
Mary Filippo
Patrick Finn
Deborah Fort
Fania Foss
Kathy Geritz
Kerry Heffernan
Karen & Douglas Holmes
Taka Iimura
Karen Folger Jacobs
Sharon Jue
Ron Kisling
Barbara Klutinis
Helena Kolda-Duchacek
Chris Komater
Steven Kotz
Edith Kramer
Janis Crystal Lipzin & Bill Baldewicz
Charles Lofton
Paul Lundahl
Julie Mackaman
David Madson
Alberta Mayo
Alan Merion
Monaco Film Lab and Video Services
Alan Muchmore
John Muse
Mona Nagai
Ariel O'Donnell
Scott Peterson
Abraham Ravett
Martin Romo
Corey Rosen
Jay Rosenblatt
Henry Rosenthal
Tricia Savitt
Jim Seibert
Stephen Seligman
Scott Simmon
Leslie Singer
Michael Snow
Chick Strand
Clark Sturges
Lidia Szajko
Nicole Tostevin
Bruce Townley
Jacqueline Turnure
Kathryn VanDyke
Freda Wallin
Lou Weinert

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Bruce Townley
Todd Wagner
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Deborah Whitney

New Membership Categories and Benefits

The Cinematheque Needs Your Support

Memberships are annual and include discount admissions, exhibition calendars sent via first-class mail, a free subscription to *CinemaSCOPE* (our newsletter), invitations to special events and a good conscience, knowing you are supporting a worthy and important art form. Become a member today!

Student/Artist/Low Income $15
Same as Individual, Students must show valid I.D.Individual

Individual $25
One half-price admission

Family $50
Two Two half-price admissions

Contributor $100
Two free admissions + a Cinematheque totebag

Sponsor $150
Same as Contributor + 1 Cinematheque publication

Donor $250
Same as Sponsor + *Stills from the Warhol Films,* a photo book by Billy Name

Patron$500
Same as Donor+ a video by Barbara Hammer, Jeanne C. Finley, or Craig Baldwin

Benefactor $1000
Same as Patron+ an original art work by Nayland Blake

Visionary $1500
Same as Benefactor + curated private screening

Membership

Yes, I will Support the Cinematheque!

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Enclosed is my check for $

Please make all checks payable to the San Francisco Cinematheque.

San Francisco Cinematheque
480 Potrero Avenue
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Cinematheque

Oct 1

Special Times: Sunday 7:00 & 9:00 PM
San Francisco Art Institute

Two by Frederick Wiseman: *High School & Primate*

Admission: 1 show $3/$6; both $5/$8
Frederick Wiseman In Person

The San Francisco Cinematheque, Film Arts Foundation, and the San Francisco Art Institute present a rare opportunity to see two early works by acclaimed documentary director Frederick Wiseman. Since his first work *Titticut Follies* was made and banned in 1967, lawyer-turned-filmmaker Wiseman has made 28 documentaries focusing on American institutions and the societal contradictions they embody. On October 2 at 8PM, Wiseman will speak about his work at the Herbst Theater in FAF's *Meet the Mavericks* series. For info call 552-8760.

7:00 PM ***High School*** (1968)
A classic of American observational cinema, this portrait of a high school in the late 60s reveals the ideological indoctrination implicit in the classrooms, guidance sessions, gym classes and other activities that make up the quintessentially American high school experience.

9:00 PM ***Primate*** (1974)
Not for those with faint hearts or stomachs, this film examines the daily activities of a primate research center. "It is essentially about one set of primates who have power using it against another who haven't..." (Derek Malcolm)

Oct 5

Thursday 7:30 PM Center for the Arts

Cinematheque: Behind the Scene on Screen

Not only do Cinematheque volunteers and interns give their sweat and blood to keep this organization alive, they also make great films! Tonight's program features several recent and eclectic shorts by those whose love and labor have been indispensable to us over the past year, including: Judith Pfeifer's *Bodylyrics I,* Brian Frye's *4/95 Untitled,* Kerri O'Kane and Megan Hayenga's *The Rope Factory,* Rick Danielson's *Results from Test Case 79014F,* Tim Wilkin's *Gay Pride,* Christian Bruno's *'Untitled',* Goeffe Domenghini's *ALLMIXEDUP,* Shawn Parrish's *The Creative Process,* something new from Elise Hurwitz, a surprise from Steve Anker's attic, and perhaps also from Joel Shepard's basement. Reception after the show. (Organized by Irina Leimbacher)

Oct 8

Special Time: Sunday 8 PM
Special Location:
Victoria Theater, 16th Street near Mission

...and then god became disoriented in the forest of higher animals...

J.G. Chapman In Person

San Francisco Cinematheque and non productions present *...higher animals.,* J.G. Chapman's latest Sisyphian boulder, straight from the processing machine. In this moody experiment, the thoughts and lives of three future westerners hang on a thread-bare clothes line of a narrative. This anti-commodity examines: mindless broadcasting, sexual frustration, the antiquity of the handmade, the abyss of aging, the criminal nature of business, the separation of humankind from the planet that created it, and the needless invention of the word art, among other themes. Preceded by selected shorts including the nationally toured MTV basher, *meet the thinking fellers.*

Oct 12

Thursday 7:30 PM Center for the Arts

Ellen Bruno: Portraits from the Edge

Ellen Bruno In Person

San Franciscan Ellen Bruno's portraits of people from different cultures share a rare blend of astute observation, poetic feel for detail, and passionate involvement with her subjects. *Samsara* (1990) and *Satya* (1994) portray peoples of Asia and their shattered lives as refugees. While *Samsara* uses ancient prophecy, Buddhist teachings, folklore and dreams to understand the world view of Cambodians and the philosophies that guide their lives, *Satya* is a haunting portrayal of the struggle by Tibetan nuns against the religious oppression and cultural genocide practiced by the Chinese government in Tibet. Bruno's newest work, *Blessed* (1995), is an inter-racial love story—a portrait of a couple living on the edge in the Tenderloin, musing on the ghosts of the past.

Oct 15

Sunday 7:30 PM San Francisco Art Institute

Black Sheep Boy + More by Michael Wallin

Michael Wallin In Person

Michael Wallin presents his long awaited new film *Black Sheep Boy,* a rumination on desire, obsession, and the pursuit of the idealized other. Wallin indulges in his fantasy as he proceeds to deconstruct it. *Black Sheep Boy* is at once erotic, provocative, playful, disturbing, yet always honest." Like lyrical segments of Genet's *Un Chant d'Amour,* the scenes of guys undressing in *Black Sheep Boy* are refreshingly unencumbered by plot...Because the soundtrack is independent of the visuals, Wallin makes some good sonic jokes, such as a nifty popping sound whenever a guy undoes that first button of his jeans. *Black Sheep Boy* celebrates that uncorking with eroticism, philosophy and poetry." (R. Friedman) Also: Wallin's award-winning *Decodings.*

Oct 19

Thursday 7:30 PM
Admission: $7.00/No Discounts
Special Location: AMC Kabuki 8,
1881 Post Street

Sneak Preview: Trinh T. Minh-Ha's *A Tale of Love*

Co-presentation SF Cinematheque, NAATA, and FAF.
Trinh T. Minh-ha In Person

Renowned writer and filmmaker Trinh T. Minh-ha gives us a sneak preview of her eagerly awaited first narrative, *A Tale of Love,* which follows the quest of Kieu, a Vietnamese immigrant woman in love with Love. A free-lance writer, Kieu also works as a model for a photographer who idealizes the headless female body. "Voyeurism runs through the history of love narrative, and voyeurism is here one of the threads that structure the 'narrative' of the film. Is the film about love? Is it a love story? ...It is above all a 'tale'; a tale about the fiction of love in love stories and the process of consumption; a tale that marginalizes traditional narrative conventions... [and opens up] a space where reality, memory and dream constantly pass into one another."(TM) Co-presented with NAATA and FAF.

Oct 22

Sunday 7:30 PM San Francisco Art Institute

Queer Shorts by Feature Directors

Jennie Livingston In Person

Noted New York director/curator Jennie Livingston *(Paris is Burning)* will be on hand to present a collection of little-known short films and videos by gay/lesbian directors whose features have made them prominent in recent years. Though not finalized at press time, the program will likely include a controversial out-of-circulation early work by Todd Haynes *(Safe, Poison)*; an early film by Maria Maggenti *(The Incredibly True Adventures of Two Girls in Love); Hotheads,* a recent video by Livingston; and others. Call us in October for final program. Co-sponsored by Film Arts Foundation.

Oct 26

Thursday 7:30 PM Center for the Arts

Films from Paris' *Light Cone*

Yann Beauvais In Person

Film Curator at the American Center in Paris and founder of Scratch Projection and Light Cone (Europe's most active distributor of alternative film), Yann Beauvais visits the Cinematheque with a program of films including: Vivian Ostrovsky's *Uta Makura (Pillow Poems),* on travelling to Japan; Beauvais' *New York Long Distance* on the distance between memory and the image of this memory; Jean Michel Bouhours' *Vagues à Collioures* which rhythmically breaks a dive into the sea; Miles McKane's *Atomic Frog,* a virtual encounter of grain and animal motion; Christian Lebrat's *Trama,* a play with patterns of light and color; and Maurice LeMaitre's *Un Navet,* a questioning of found footage manipulation within a Dadaist tradition.

Oct 29

Sunday 7:30 PM San Francisco Art Institute

Terminal USA – Uncensored!

Jon Moritsugu In Person

Finally! After two years of near-limbo, Cinematheque is proud to present Jon Moritsugu's most demented effort *Terminal USA.* Produced for the Independent Television Service, *Terminal USA* has only been available in a "self-censored" made for television version. A relentlessly anarchic fever dream of the "model" minority family, the film examines problems facing our troubled teens today: pregnancy tests, blow jobs, IV drug use, skinheads, and, of course, gunshot wounds. With its reckless comedic violence, hilariously strange anti-acting, and somersaulting blood-spattered cheerleaders, *Terminal USA* is a brilliant satire of the dysfunctional family, presented in its completely uncensored version. Moritsugu will also screen early works, including the devastating punk rock put-down, *Der Elvis,* and more. (Joel Shepard)

Nov 2

Thursday 7:00 PM
Roxie Cinema, 3117 - 16th Street

Look & Listen: A Film/Sound Laboratory

Co-presented as part of the 11th Annual Film Arts Festival
Dedicated to the Memory of Kevin Deal
Organized by Steve Dye

Local media alchemists mix, whip, and blow up a wild improvisational evening exploring the relationship between sound and image. From visual artist Lynn Kirby and saxophonist Glenn Spearman's video and sonic collaboration *(Altamont Pass)* to the Dactyls' spin on the classic theme of orchestra for film *(King Midas),* these films and videos are presented with real people making real sounds, live and in person. Also: The All Projector Orchestra multi-layered collage spectacle *(Wet Gate),* Cory McAbee of Billy Nayer Show fame with a new film, horn player Nick Phelps accompanying a new film by David Michalak *(Start Talking),* Bonnie Kaplan talking in her sleep *(Bedbug)* and many surprises. For more information, call 415/552-FILM after Oct. 7.

Nov 9

Thursday 7:30 PM Center for the Arts

Paul McCarthy: *Heidi & Painter*

Paul McCarthy In Person

Painter, performance artist, sculptor and photographer Paul McCarthy will premiere the video *Painter* (1995), recently the centerpiece of an installation at New York's Museum of Modern Art, and *Heidi* (1992, co-directed by Mike Kelly)."Paul McCarthy behaves like the quintessential "bad boy," but his intentions belie that persona. His mischief, poor manners, smelly props, noxious litter, violent actions, and unpalatable concoctions conjure an anarchist's bacchanalia. His is a juvenile world that rages against taken-for-granted rules, imagined patterns of behavior, and modern pieties. Relentlessly, McCarthy stalks the role models parading out in the media hidden deep within the self." (Fereshteh Daftari, MOMA) Paul McCarthy will lecture on his work at the San Francisco Art Institute on August 8.

Nov 12

Sunday 7:30 PM San Francisco Art Institute

Cult Rapture!: An Evening with Adam Parfrey

Adam Parfrey In Person

Nearly a decade after the debut of his incendiary anthology *Apocalypse Culture,* Adam Parfrey returns to the scene of the crime for another shattering exploration of millennial agony. *Cult Rapture* fixes its sight on the grotesque, extreme, and little-explored flashpoints of American culture, including the true story of David Koresh and the Branch Dividians, the burgeoning Patriot and Militia movements, the miltarization of domestic police, sex cults for the handicapped and Elvis, serpent worship, the increasing popularity of electroshock therapy as "normal" treatment, the cult of Sai Baba, and the strange but epic story surrounding the inexplicably popular 1950's "Keane" paintings of big-eyed waifs. Parfrey will screen videotaped evidence of the strangest cults in America. (Joel Shepard)

Nov 16

Thursday 7:30 PM Center for the Arts

Media Fantasies and Realities Films by Laura Poitras & David and Judith MacDougall

Laura Poitras In Person

Tonight's films explore the impact of media representations on how we understand ourselves and the world(s) we inhabit. *Exact Fantasy: a film about media correspondence and bringing the stars down to earth* (1995) by Laura Poitras (former Programming Assistant and Technical Coordinator at the Cinematheque) is based on fan letters written to different public personalities. "In response I've constructed a series of tableaux that examine how we as viewers forge identifications, internalize and externalize our relationships to media representation. The concrete and ideological sites considered include: suburbia, 'home,' family portraits, storytelling, dreams, talk-radio, spectatorship, food and others." (LP) *Photo Wallahs* (1992) is David and Judith MacDougalls' ethnographic study of the representational limits and material ramifications of portrait photography within India.

Nov 19

Sunday 7:30 PM
Admission: $7.00/No Discounts
Special Location: AMC Kabuki 8, 1881 Post Street

Bruce Conner Presents *Television Assassination* & More

A Bruce Conner Birthday Celebration
Bruce Conner In Person

The Cinematheque proudly invites everyone to share this special evening celebrating the work of Bruce Conner, one of America's master filmmakers and artists, including the premiere of *Television Assassination* (1995). A pivotal artist of the last four decades, Conner's work ranges from assemblage, photography, and drawing to a body of films for which he was recognized with a Maya Deren Lifetime Achievement Award from the AFI in 1988. This November Conner not only has 2 one-person shows in New York but is also included in a major exhibition at the Whitney Museum, *Beat Culture and the New America.* Conner's pioneering use of found footage has inspired countless filmmakers since *A Movie* was released in 1958, and tonight's program includes that seminal work, *Take The 5:10 To Dreamland, Report, America Is Waiting, The White Rose, Cosmic Ray,* and *Valse Triste.*

Nov 26

Sunday 7:30 PM San Francisco Art Institute

Warhol Rediscoveries: *Harlot + Kitchen*

These newly reissued works are Warhol's first experiments in sync sound: *Harlot* (1964) with Mario Montez, Gerard Malanga and others; improvised dialogue by Ronald Tavel, Billy Name, and Harry Fainlight; music: Swan Lake; and *Kitchen* (1965) with Edie Sedgwick, Rene Ricard and others; appearances by Ronald Tavel, Andy Warhol and Gerard Malanga; scenario by Robert Tavel. "Scripts were written but somehow the indeterminable presence of Warhol... molded the films in his image. Says Warhol: 'with film you just turn on the camera and photograph something, I leave the camera running until it runs out of film, because that way I can catch people being themselves. It's better to act naturally than set up a scene and act like someone else." Peter Gidal. (Michael Wallin).

Nov 30

Thursday 7:30 PM Center for the Arts

Seasonal Forces by Janis Crystal Lipzin

Janis Crystal Lipzin In Person

Janis Crystal Lipzin will highlight her first Cinematheque show in over a decade with the premiere of *Seasonal Forces - A Sonoma County Almanac,* Parts 1 & 2, which "explores the conjunction of human and natural forces being played out in rural areas everywhere. In 1949 Aldo Leopold posed: 'We face the question whether a still higher standard of living is worth its cost in things natural, wild, and free.' His assertion precedes and informs my attempt to understand what it means to cultivate a sense of place." (J.C.L.) A distinguished teacher, Associate Dean at the SFAI, and artist in many media, Janis Crystal Lipzin's work has been presented at the New York Museum of Modern Art, the Centre Georges Pompidou, Stadtkino, and galleries throughout the country.

Dec 3

Sunday 7:30 PM San Francisco Art Institute

First Festival Celluloidall

Timoleon Wilkins In Person

Join Timoleon Wilkins, publisher of the local homespun movie magazine *Celluloidall,* in its first ever celebration of incredible, projectable film! Selected from submissions by readers from all over the country, the films range from backyard home movies to the poetic, avant-garde and narrative. What these filmmakers have in common is the often painful, considered and overriding passion which could only come from those who continue to be engaged with a *living* art. Tonight's program will feature a rare screening of Bruce Conner's *Luke* (1967), in which Conner exposes the behind the scenes workings of the feature film *Cool Hand Luke.* Also, *Blue Sun Western* (1995) a new film from Timoleon Wilkins, and festival entries TBA.

Dec 7

Thursday 7:30 PM Center for the Arts

Brigham Young's Iron Heel: *Deseret* By James Benning

James Benning In Person

James Benning's *Deseret* (1995, 80 min.) is a frightening account of the 140 plus-year history of Brigham Young's creation of the Mormons, the state of Utah, the awesome Church of Latter Day Saints, and his latter-day legacy. Constructed from dozens of New York Times clippings spanning 1853-1995, contrasted with contemplative images of Utah itself, the narrative becomes a terrifying vision of America's struggle between defiant independence and cult fanaticism, freedom and imposed order. Benning has been observing American culture *(11X14, One Way Boogie-Woogie, Landscape Suicide, North On Evers)* for over twenty-five years, with a rigorous sensitivity to American landscape, and his work has influenced filmmakers from Jim Jarmusch to Eric Saks.

Dec 10

Sunday 7:30 PM San Francisco Art Institute

Memorial Day (Observed) by Steve Fagin with *Sweet Smell of Success*

Steve Fagin In Person

Steve Fagin's challenging and unorthodox work *(The Machine that Killed Bad People, Zero Degrees Latitude)* has been exhibited at the Museum of Modern Art in New York and described in the NY Times as "video art at its richest." Tonight the Cinematheque screens his latest piece *Memorial Day (Observed)* which was commissioned by KCET public television as part of a creative project on notions of democracy."...Constructed to function as a short to be shown before the station's broadcast of *Sweet Smell of Success,*...the video short is as moving as the feature film in its declension of a certain mode of American desperation."—Bill Horrigan. With *Sweet Smell of Success* (1957), Alexander MacKendick's kinetic tale of a shady press agent and a megalomanic New York columnist, script by Clifford Odets/Ernest Lehman and starring Burt Lancaster and Tony Curtis.

Dec 14

Thursday 7:30 PM Center for the Arts

Representing Memory: *Tell Me What You Saw*

Winner of a 1995 Golden Gate Award, Finnish director Kiti Luostarinen's *Tell Me What You Saw* explores the common past of her family—five sisters, a brother and a mother suffering from dementia—only to reveal the instability and partiality of all memory. The siblings have radically different narratives of their shared history, disagreeing on vital questions such as which parent was abusive. Ultimately we are left with an uneasy sense of the uncertainty of all reconstructions of the past. Followed by Srinivas Krishna's lyrical tribute to Luostarinen's film also entitled *Tell Me What You Saw;* plus Barbara Hammer's *Optic Nerve* and Phil Solomon's *Remains to be Seen* which optically recreate the ephemeral and transient nature of remembering. (Curated by Irina Leimbacher)

Dec 17

Sunday 7:30 PM San Francisco Art Institute

homescreening

Presented and Curated by Christian Farrell

Our final program of the calendar mirrors the open structure and wide range of "home screenings": small gatherings in basements, living rooms, etc. projecting work in an atmosphere of intimacy and risk. Acknowledging the synchronistic wisdom of the camera roll and embracing the amorphous state of the unfinished film, these pieces are like organisms in the process of formation. The films in this program are all "public" premieres and include: four regular 8mm films made in camera by Michael Mideke in the 1980s; *Lost footage:* home movies of an anonymous Chinese American family in 1940s San Francisco; *Unnecessary Conversation* by Jerome Hiler; and unfinished work by Konrad Steiner, Nathaniel Dorsky, and silt.

Locations & Times:

Thursdays: Center for the Arts (Yerba Buena Gardens) 701 Mission St. at Third St.

Sundays: San Francisco Art Institute, 800 Chestnut St. between Jones and Leavenworth.

Admission: $6 general, $3 members, students (ALL), seniors, disabled

Unless otherwise noted, all shows begin at 7:30 PM

For more information please call 415.558.8129

Wind/Water/Wings by Barbara Klutinis

SAN FRANCISCO

CINEMATHEQUE

PRESENTS:

MICHAEL WALLIN
IN PERSON @ 7:30 PM WITH
BLACK SHEEP BOY

tonight in the SFAI lecture hall

right this way

San Francisco Cinematheque presents:

ROSS LIPMAN AND OTHERS



WITH ROSS LIPMAN IN PERSON

The Cinematheque presents three premieres by Ross Lipman, a recent arrival to San Francisco. Lipman concerns himself "with the film material's relationship to waking and non-waking perception. Completed in Budapest, London and San Francisco, *Kino-i* (1991), *Rhythm 92* (1994) and *Rhythm 93* (1994) pursue a dialogue with basic questions of cinematic practice. In particular: what is our experiential relation to certain filmic processes?" (R.L.) Also selected by Lipman: *Dawn* by Andras Szirtes, *Water Motor* by Babette Mangolte, *Munich-Berlin Walking trip* by Oskar Fischinger, Lichtspiel by Lazslo Moholy-Nagy and *Fragment* by Ellen Gaine.

SUNDAY, FEB 12, 7:30 PM
SAN FRANCISCO ART INSTITUTE
800 CHESTNUT, between LEAVENWORTH and JONES

ADMISSION $6 OR $3, FOR INFO 415/ 558-8129

Film

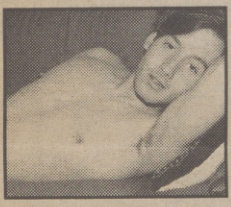


Movie Capsules

(☛ points to recommended films. Critics: Michael Arago (M.A.), Michael Fox (M.F.), William O. Goggins (W.G.), Glen Helfand (G.H.), Johnny Ray Huston (J.R.H.), Daniel Mangin (D.M.), Sia Michel (S.M.), Paul Reidinger (P.R.), John Sullivan (J.S.). See Showtime (p. 36) for theater information and times.

Opening

☛ ***Black Sheep Boy*** Local director Michael Wallin's latest film ruminates on desire, specifically the lure of a particular type of young man — "boyish, innocent, not too pretty ... not too tall, not too skinny, not too muscular ... all this with some character." The form here — pulsing, layered imagery intercut with longer, more voyeuristic shots — well suits the content, which includes a voice-over that analyzes the fantasy Wallin's camera describes. On the surface, *Black Sheep Boy* might appear to stereotype gay men as sex obsessed — and with youth at that. But Wallin accomplishes something deeper: He presents a thinking, feeling human being on a quest for self-knowledge. *Boy* has links to experimental classics such as Jean Genet's *Un Chant d'Amour* and Kenneth Anger's *Fireworks*, but addresses the philosophical and psychological implications of sexual yearning more directly. Two early works, *Sleepwalk* (1973) and *Along the Way* (1983), are on the bill with the 37-minute *Boy*. The filmmaker will attend an Oct. 15 S.F. Cinematheque retrospective. Among the films to be screened is Wallin's lyrical *Decodings* (1988), an assemblage of found footage — educational films, documentaries — into a science-fictionlike meditation on the messages encoded in media artifacts. (D.M.) *S.F. Art Institute*



[illegible] movie producer/director

cinematheque

BLACK SHEEP BOY
AND OTHER FILMS BY MICHAEL WALLIN

Michael Wallin In Person

Sunday October 15, 1995 San Francisco Art Institute

Michael Wallin's first one-person screening in seven years at the San Francisco Cinematheque highlights the completion of his long awaited new film *Black Sheep Boy*, a poetic rumination on desire, the construction of sexual fantasy, and the pursuit of the idealized other. Tonight's show is also an opportunity to revisit several of Wallin's earlier works, including the award-winning *Decodings*.

Michael Wallin has been making films in the Bay Area for 25 years. His involvement in the film community has included an eight-year stint as Manager of Canyon Cinema, the country's largest distributor of independently-produced experimental work, and eight years on its Board of Directors. He has taught film production and theory at California College of Arts and Crafts, and is currently President of the Board of the San Francisco Cinematheque. In 1988 Wallin received the James D. Phelan Art Award in Filmmaking for the body of his work, and his film *Decodings* was chosen for the Biennial Exhibition of the Whitney Museum of American Art in 1989. In order to make *Black Sheep Boy*, he received major production grants to artists from the National Endowment for the Arts and the American Film Institute as well as a grant from the Independant Television Service (ITVS). In addition to making films, Wallin also works as a psychotherapist at Fort Help Counseling Agency and has a private practice.

Along the Way (1983); 16mm, color, sound, 20 minutes

The third film in a trilogy of related works that includes *Monitoring the Unstable Earth* and *Fearful Symmetry*, *Along the Way* addresses the function of topography as perceived through landscape and cityscape. However, while the previous films move toward abstraction, *Along the Way* centers itself on people, events and the experiential aspects of space. Taking the form of a travelogue or diary film, it chronicles the activities of leisure time, while focusing them through the analytic lens of formalist structure. Finished during the dissolution of a ten-year relationship, the film contains the emotional residue of that event, playing with a deliberate sentimentality or nostalgia for things past.

Sleepwalk (1973); 16mm, color, sound, 12 minutes

Sleepwalk, one of the first films Wallin finished while attending film school, grew out of an interest in the Russian mystic philosophers Gurdjieff and Ouspensky and their theories concerning the expression of personality through personal mannerisms, gesture and nuances of behavior. In his film Wallin deconstructs the physical expressions that characterize three of his friends, examining the process by which these idiosyncracies delineate the specificity of personality.

Decodings (1988); 16mm, b&w, sound, 15 minutes

The mystery of life is being here with you. The mystery is being with your absence. This is a story. There is isolation and brotherhood. Desperation and hope. A heart is laid bare. There is blood. A man leaps from an airplane. Danger. It is not a story for the timid.

— from the script of *Decodings*

"While I was editing the film I began to realize that my choice of material reflected concerns that seemed almost 'autobiographical.' The film evolved into a sort of emotional/psychological/sexual self-portrait. I wrote a piece for the film as a narration, but it was too naked. I gave it to a writer friend with instructions to create vignettes and characters to carry the thematic material. He did, creating a series of anecdotes, parables and pseudo-scientific musings to accompany the images and the music of Shostakovich. The film deals with the issues of the kinds of relationships that can exist between males and the possibilities for and the barriers to intimacy. It is concerned with the struggle to break through family/cultural expectations and role-playing to express true individuality and experience true freedom." (MW)

"*Decodings* is a profoundly moving, allegorical search for identity from the documents of collective memory, in this case found footage from the '40s and '50s . The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago."
— Manohla Dargis, *Village Voice*

Black Sheep Boy (1995); 16mm, color, sound, 37 minutes

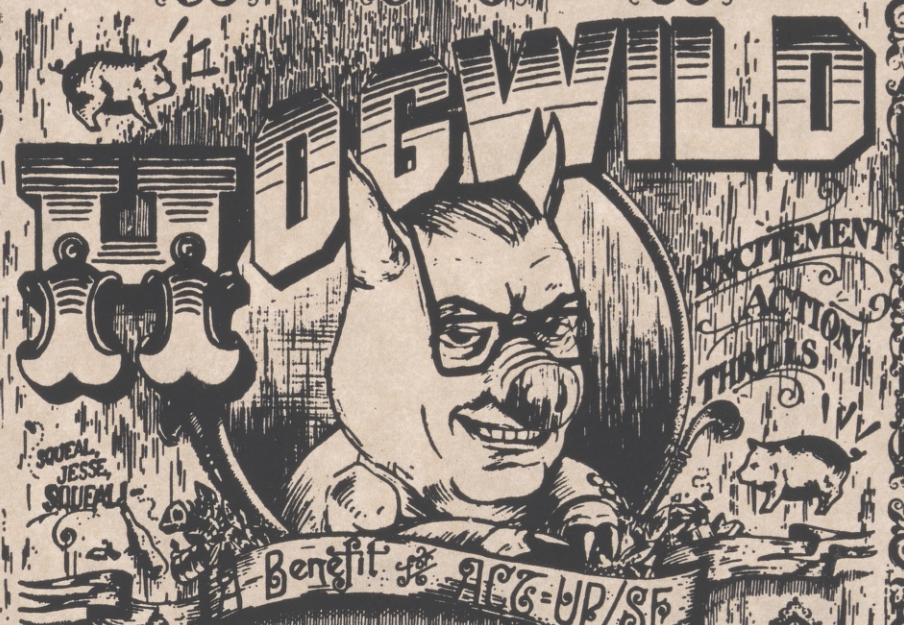
Michael Wallin's most recent film, *Black Sheep Boy*, explicitly addresses his experience of his own sexuality and the way that it has structured and responded to desire, especially as expressed through voyeurism. Although the visual element of the film consists predominately of intimately photographed nude or partially clothed young men, as a text it maintains a studied distance from these men, allowing for their presence only as the objects of its gaze, which the spoken text implicitly identifies as that of the filmmaker. This position of identification with the gaze of the camera emphasizes its function as a probing tool, one which allows for examination and dissection but stymies the maturation of desire into identification with its object. However, while the visual object of desire remains external, the subject of examination and point of intimate revelation attaches itself to the voice of the text, that of the filmmaker, and the features that characterize the specificity of his desire. In this way, the true intimate subject of the film becomes explicitly located in the disembodied corpus of the text itself, and so not only functions as an exegesis of desire and its problematics as expressed in this one individual, but also implicates the spectator in that critical evaluation, its revelation demanding reciprocation.

"On the surface, *Black Sheep Boy* might appear to stereotype gay men as sex obsessed—and with youth at that. But Wallin accomplishes something deeper: he presents a thinking, feeling human being on a quest for self-knowledge. *Boy* has links to experimental classics such as Jean Genet's *Un Chant d'Amour* and Kenneth Anger's *Fireworks*, but addresses the philosophical and psychological implications of sexual yearning more directly." —Daniel Mangin, *S.F. Weekly*

Filmography

Black Sheep Boy (1995)
Decodings (1988)
Along the Way (1983)
Fearful Symmetry (1981)
Monitoring the Unstable Earth (1980)
Cool Runnings (1980)
Tall Grass (1980)
Greed, or Buffalo Baba (1972/1980)
The Place Between Our Bodies (1976)
Sleepwalk (1973)
As the Wheel Turns (1973)
Kali's Revue (1972)
Mendocino (1968)
Phoebe and Jan (1968)

• program notes written / compiled by Brian Frye •



Benefit for ACT-UP/SF

FILM PERFORMANCE MUSIC

FILM

Michael Brown
John DiFinico
Mark Kostis
Phillip Guilbeau
Michael Harrison
George Kuchar

Rita Roti
Jonathon Reiss
Larry Tartaglia
Michael Wallen
David Weissman

PERFORMANCE

Diviana Ingravallo
Phil Horvitz

MUSIC

The Yeastie Girlz

9:00pm ☞ MIDNIGHT

SATURDAY SEPT 16

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A Benefit for ACT-UP/SF

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FILM

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Mark Huestis
Phillip Guilbeau
Michael Harrison
George Kuchar

Rita Roti
Jonathan Reiss
Jerry Tartaglia
Michael Wallin
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PERFORMANCE

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The Yeastie Girlz

9:00 pm to MIDNIGHT

SATURDAY SEPT 16

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